

A Catalogue of
EARLY ITALIAN PAINTINGS

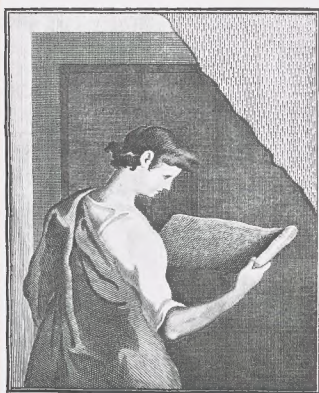
Exhibited at the
DUVEEN GALLERIES
NEW YORK

April to May, 1924

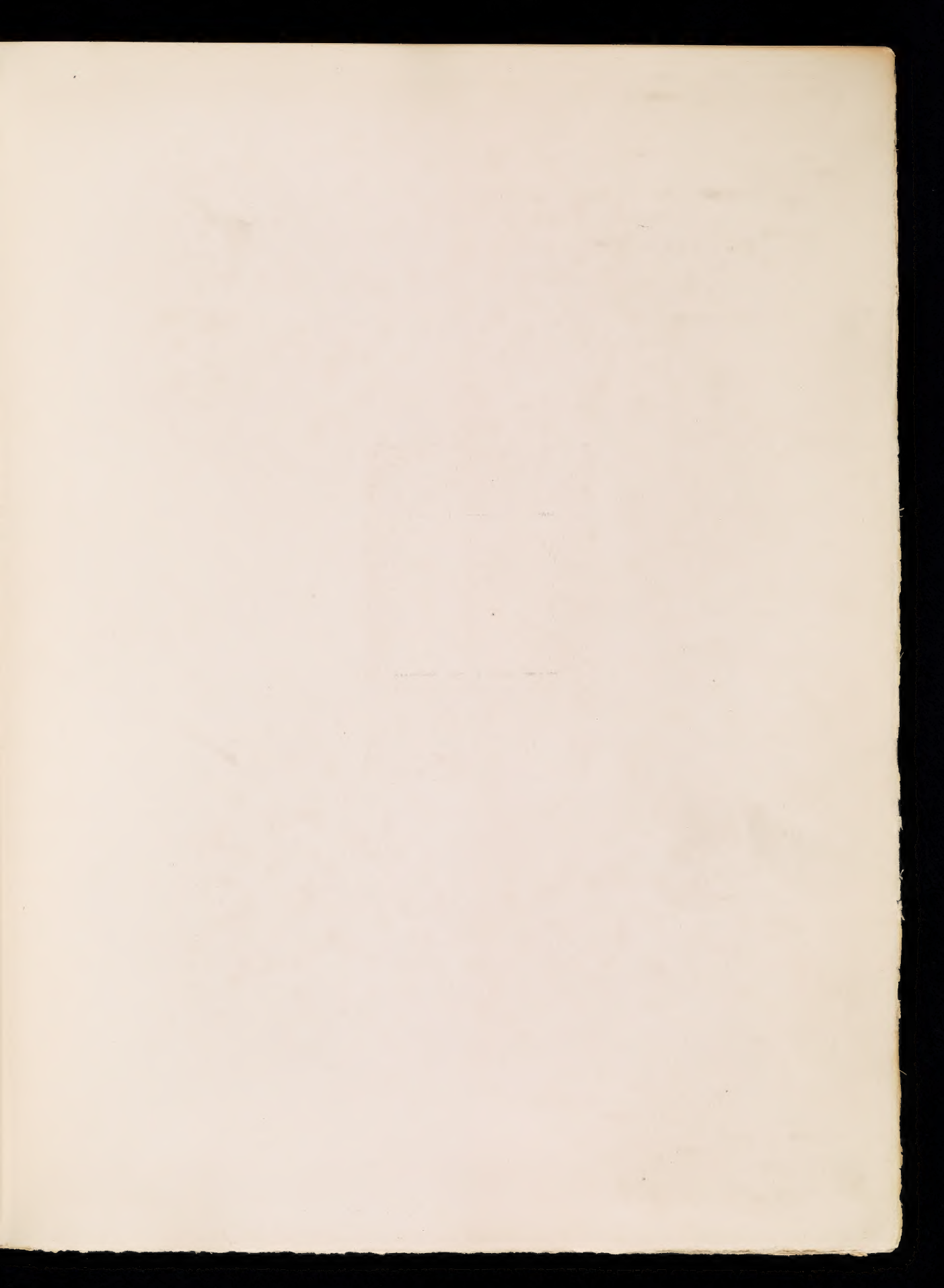


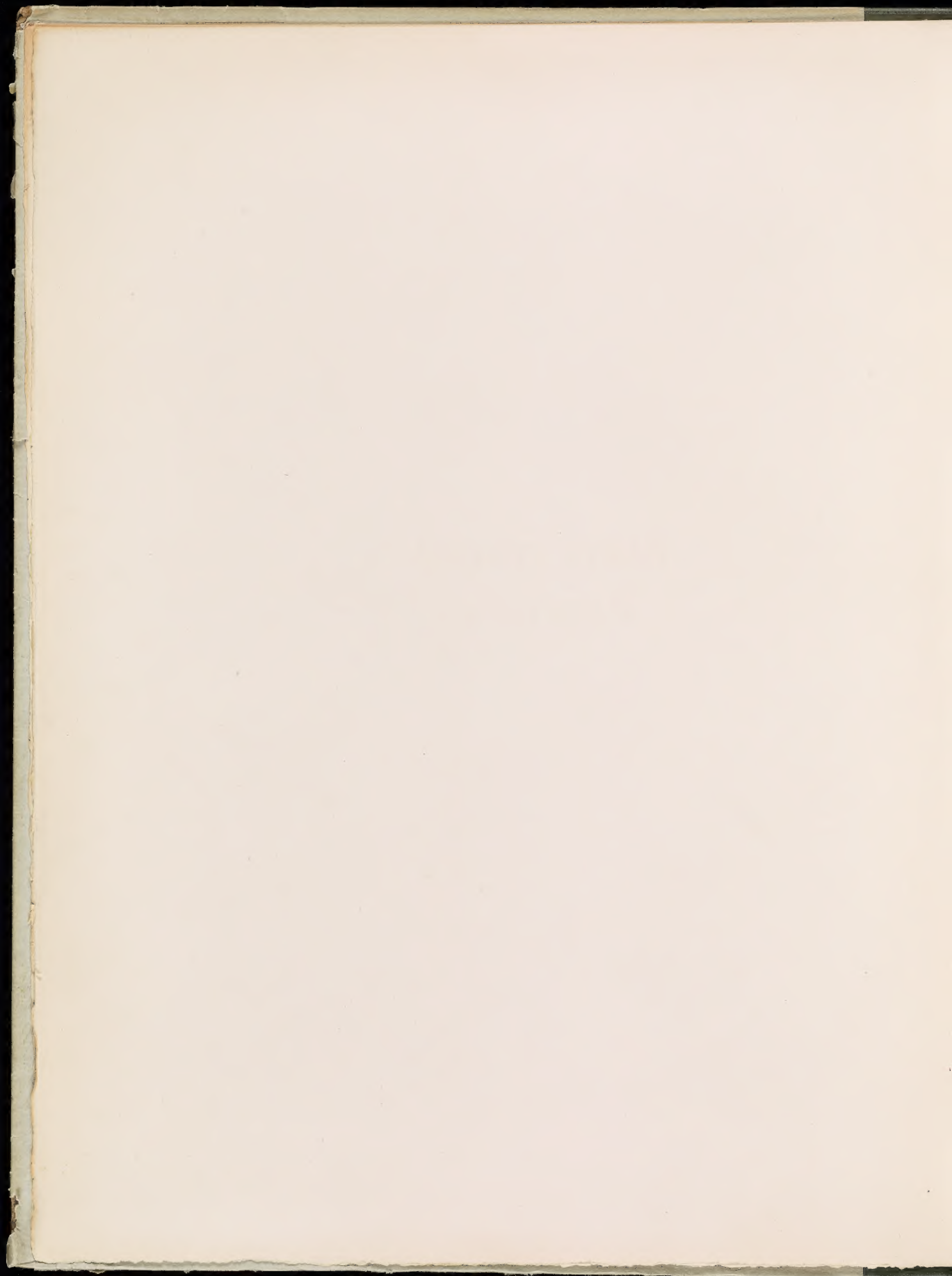
By
DR. W. R. VALENTINER



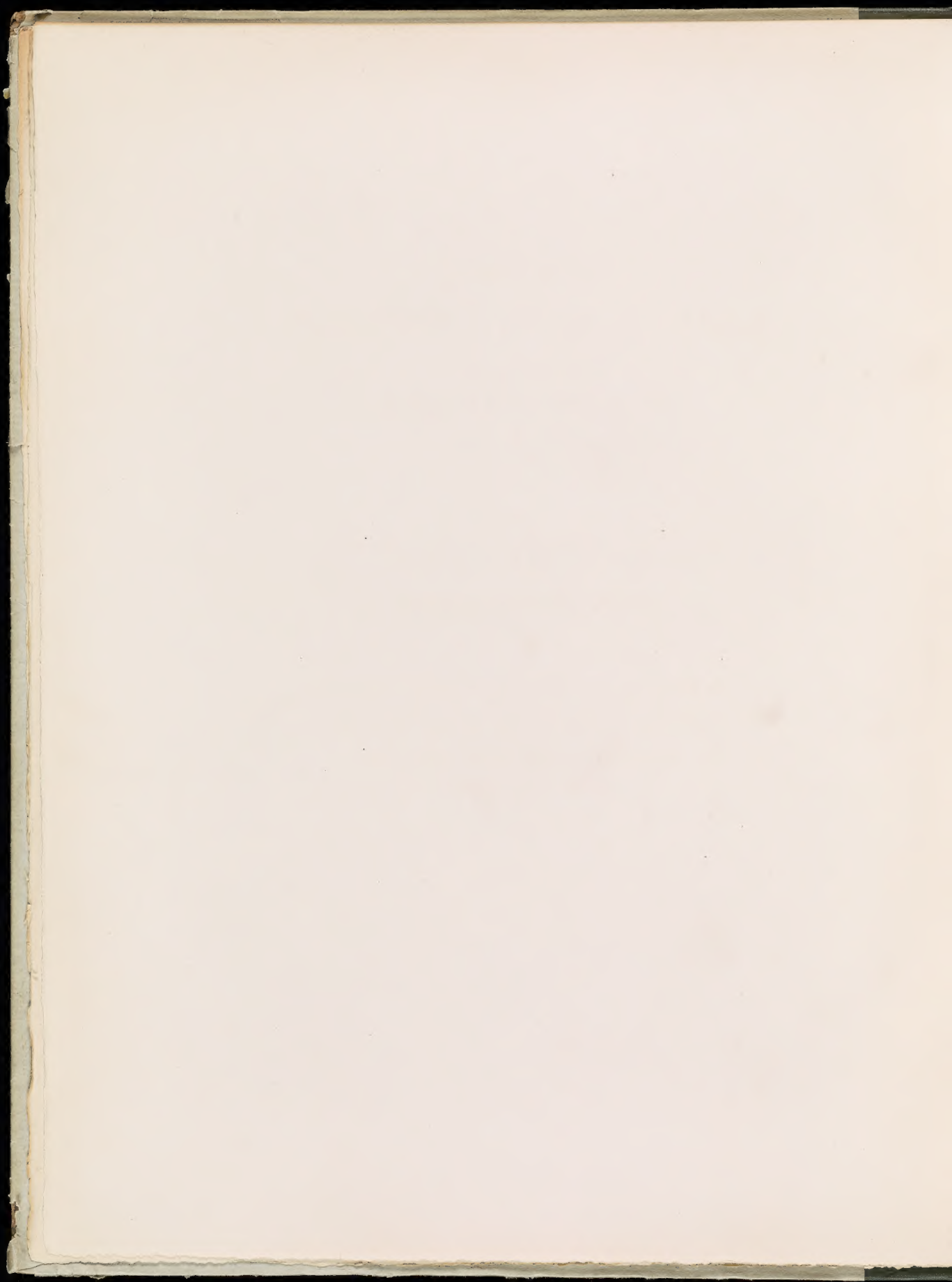


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EARLY ITALIAN
PAINTINGS



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DUVEEN GALLERIES
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By
DR. W. R. VALENTINER



An Illustrated Record of Important Paintings by
Old Masters Acquired by Sir Joseph Duveen
and Disposed of by Him to Notable
American Collectors



Privately Printed
NEW YORK
1926

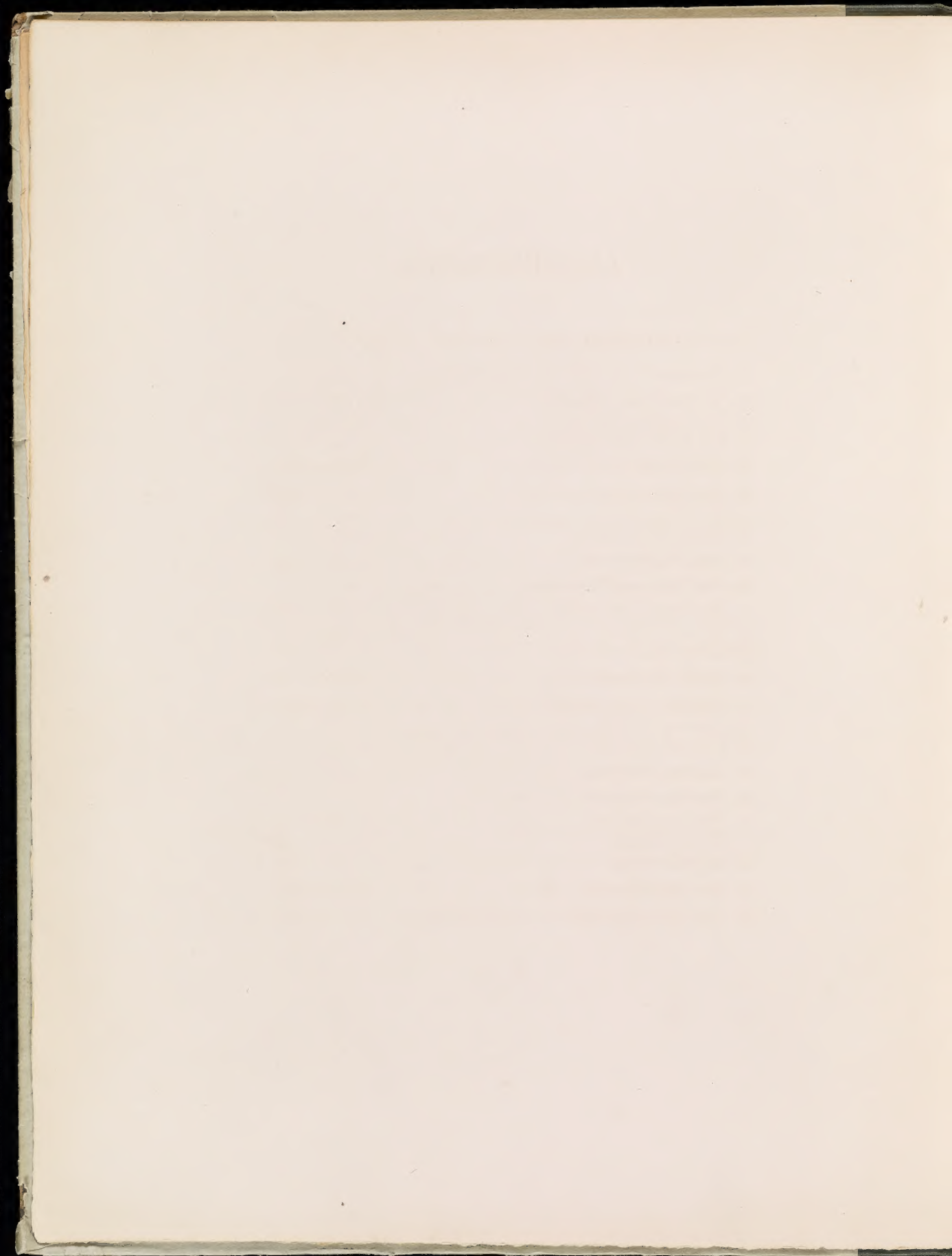
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Mr. Richard de Wolfe Brixey, <i>New York</i>	16
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Mr. Carl W. Hamilton, <i>New York</i>	3, 7, 24
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List of PAINTERS

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2. Giotto [or an Assistant] (c. 1266-1337)
3. Fra Angelico da Fiesole (1387-1455)
4. Fra Angelico da Fiesole (1387-1455)
5. Fra Filippo Lippi (1406-1469)
6. Fra Filippo Lippi (1406-1469)
7. Fra Filippo Lippi (1406-1469)
8. Andrea del Castagno (c. 1410-1457)
9. Alesso Baldovinetti (1425-1499)
10. Pier Francesco Fiorentino (c. 1474-1497)
11. Andrea del Verrocchio (1435-1488)
12. Piero Pollaiuolo (1443-1496)
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14. Sandro Botticelli (1444-1510)
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17. Lorenzo di Credi (1456-1537)
18. Bastiano Mainardi (1450?-1513)
19. Bastiano Mainardi (1450?-1513)
20. Bastiano Mainardi (1450?-1513)
21. Raphael Sanzio (1483-1520)
22. Raphael Sanzio (1483-1520)
23. Benedetto Bonfigli (1425-1496)
24. Piero della Francesca (1416-1492)

SIENESE SCHOOL


- 25. Segna di Bonaventura (c. 1305-1326)
- 26. Ambrogio Lorenzetti (c. 1323-1348)
- 27. Lippo Memmi (1290-1357)
- 28. Paolo di Giovanni Fei (c. 1372-1410)
- 29. Sassetta [Stefano di Giovanni] (1392-1450)
- 30. Matteo di Giovanni (c. 1430-1495)
- 31. Benvenuto di Giovanni (1436-1517)
- 32. Neroccio dei Landi (1447-1500)

NORTHERN SCHOOLS

- 33. Giovanni Baronzio da Rimini (c. 1330-1362)
- 34. Francesco Francia (1450-1517)
- 35. Francesco Francia (1450-1517)
- 36. Bernardino Luini (1475-1532)
- 37. Bernardino Luini (1475-1532)
- 38. Pisanello [Antonio Pisano] (1397-1455)
- 39. Andrea Mantegna (1431-1506)
- 40. Andrea Mantegna (1431-1506)
- 41. Giovanni Bellini (1428-1516)
- 42. Giovanni Bellini (1428-1516)
- 43. Giovanni Bellini (1428-1516)
- 44. Giovanni Bellini (1428-1516)
- 45. Bartolommeo Veneto (c. 1480-1555)
- 46. Titian [Tiziano Vecellio] (1477?-1576)
- 47. Titian [Tiziano Vecellio] (1477?-1576)
- 48. Giovanni Battista Moroni (1520-1578)

INTRODUCTION

INTRODUCTION

HE Exhibition of Early Italian Masterpieces held at the Duveen Gallery in April, 1924, was one of the really important events in the art-world of New York, as treasures of art formerly known to but a few connoisseurs, were thereby made available to the public.

American collections have, during the past decade, been enriched by an unusual number of Italian masterpieces, equal in importance to those in the great public collections of Europe, and these acquisitions have lifted America's collective possessions to the highest possible level. The famous public collections of masterpieces of various schools, such as the Louvre, the National Gallery, and the Kaiser-Friedrich Museum, have attained their chief distinction through their wealth of early Italian paintings, just as the most far-seeing private collectors have invariably turned to the distinguished and splendid art of the Italian Renaissance, even though they have only come to an ultimate appreciation of its value after long pre-occupation with the schools of other countries.

With this fact in mind, the Duveen Exhibition not only illustrated this tendency to applaud the work of the great Italian masters, but it plainly demonstrated that the activities of that celebrated connoisseur of Italian painting, Bernhard Berenson, have borne fruit. It was, therefore, a most happy thought to perpetuate the enjoyment afforded by this group of masterpieces, in an admirably illustrated catalogue. The more so as it renders, to some extent, an account of the activities of the firm of Duveen Brothers in this special field of art-collecting during the past ten years. No one will deny that these activities have been extraordinarily successful and valuable for the cause of American collecting in general, and not less in the spreading of an appreciation of early Italian art.

Among the quantities of Italian paintings that, thanks to the growing interest in this school, have flooded America, there have been only a few works of the first importance which did not pass through the hands of Sir Joseph Duveen. His steady endeavour to direct this interest only to works of the highest quality, has not only been of value to the private collector, but also to the connoisseur who was only too prone to let the historic interest of a painting influence his aesthetic judgment.

The services of Sir Joseph Duveen in acquiring Italian masterpieces for American collections are the more noteworthy, not only on account of the difficulties which attend the importation of such treasures into this country, but especially in the matter of attribution. As everyone knows, who is familiar with this field, climatic conditions, as they affect works of art, are not altogether favourable, and require wide discrimination in selection, for the greater number of early Italian pictures are painted on soft and not very resistant wood, which has to be fortified against a continually changing climate; then the question of attribution is still much more difficult than in the case of the later French, English and Dutch schools, requiring, indeed, connoisseurship and authority to bring order and foundation to the task; beyond this a proper appreciation of these works entails a much more far-reaching art-knowledge than is required in the matter of the paintings of the later schools, and the number of those possessed of this equipment is naturally correspondingly small.

In glancing over the catalogue, one is astounded by the wealth of masterpieces which it offers of the most famous Italian schools of the fourteenth to the sixteenth centuries. The most important school of all, the Florentine, is represented by an incomparable series beginning with Cimabue and ending with Raphael. Few collections can boast of a work by Cimabue of such imaginative power as the "Christ with the Two Apostles," which combines the lofty dignity of Byzantine art with the first stirrings of the personal and individual spirit of the Florentine School.

The style of Giotto is represented by the impressive and touching "Madonna," from the collection of Mr. Henry Goldman, which very probably is a product of the great master's own atelier. Thereafter are ranged the great masters of the century following Giotto, who constitute the glory of the Florentine School. Hardly one of them is lacking. Fra Angelico is represented by his two delightful panels of the "Annunciation,"—works of the utmost decorative charm and delicate inspiration,—and by the splendid "Lamentation," a highly original composition with a remarkable landscape, expressive of all his depth of feeling. Then there is Fra Filippo Lippi—that other much more worldly-minded monk,—whose influence upon the art of his day was perhaps even greater than Fra Angelico's. He is represented by his famous "Altarpiece" from Vincigliata with the Medici Saints and the remarkable portraits of the Alessandro family, from the J. Pierpont Morgan collection; besides the delightful "Madonna della

Stella," painted under influence of Donatello, belonging to Mr. Carl Hamilton. There are to be seen, moreover, the great experimental artists to whom the Florentine School is so indebted for their researches in the problems of space and the perspective of light: Andrea del Castagno, with his energetic and significant "Portrait of a Young Man," from the Morgan collection, and Alesso Baldovinetti, with a "Madonna," from the collection of Mr. Clarence H. Mackay, which excels in charm his "Madonna" in the Louvre. Further, we find the two goldsmith- and sculptor-painters, Antonio Pollaiuolo and Andrea del Verrocchio. The latter is represented by a "Madonna," from the Mackay collection, highly sculptural in form with a most ornamental handling of the detail; the former, belonging to Mr. Nils B. Hersloff, by a wonderful profile "Portrait of a Young Lady," instinct with all that charm of youth and optimism which characterized the splendid days of the Early Renaissance.

A remarkable series of portraits by the great Florentine masters is linked with this last work. There are splendid examples of the art of the two great portrait-painters of the late Quattrocento: Botticelli, represented by a sensitive and imaginative "Portrait of a Young Man," in Mr. Mackay's collection, and by his famous "Portrait of Giuliano de' Medici"—the darling of Florence,—in the collection of Mr. Otto H. Kahn, and Ghirlandajo, by the bewitching "Portrait of Giovanna Tornabuoni," belonging to Mr. J. Pierpont Morgan.

Their two most famous followers, Lorenzo di Credi and Mainardi, are seen here at their best—the former with a "Portrait of a Florentine Lady," owned by Mr. Richard de Wolfe Brixey, and the latter with "Portraits of a Young Florentine Couple," now belonging to the estate of the late Mrs. H. E. Huntington, and of "A Lady," in the possession of the Hon. Andrew W. Mellon, Washington,—all three paintings clearly influenced by Ghirlandajo's "Giovanna" in the Morgan collection.

The paintings by Raphael, justly regarded as one of the great attractions of the exhibition, form the culminating point of the Florentine Quattrocento. These are the "Cowper Madonna," from Mr. Joseph Widener's collection, Philadelphia, a masterpiece of the youthful artist's, which must have been painted shortly after his arrival in Florence in 1505; and the dramatic little predella, "Christ on the Mount of Olives," from the Mackay collection, executed for an altar to St. Anthony, for the nuns of St. Anthony's convent in Perugia, shortly before that time, already showing traces of Florentine influence, and,

like the other predellas for the altar, excelling the altar-piece itself in charm of composition and execution.

The pre-Raphaelite art of Umbria, particularly delightful in its delineation of the Madonna, is demonstrated by the "Madonna with Angels," by Benedetto Bonfigli, from the collection of Mr. Otto H. Kahn.

The "Crucifixion," by Piero della Francesca, executed in a massive and fresco-like manner in the smallest dimensions, proves how greatly Raphael's native province already vied with Florence in art expression in the early Quattrocento. Among the Florentine masters probably only Masaccio can be compared with Piero in imaginative power and realism.

The Sienese masters stand in lively contrast to the Florentine School, although there are sufficient links between their art and that of the neighbouring city. The delicacy of Duccio's painting from the early fourteenth century is demonstrated in the finely-conceived Segna "Madonna," from the Detroit Museum. The splendid and imaginative creations of the two Lorenzetti belong to the next generation, and are represented by an exquisite little work by Pietro, representing the "Holy Family," from Sir Joseph Duveen's own collection. Then follows a series of tender and lyrical fourteenth and fifteenth century delineations of the Madonna by Lippo Memmi, Paolo di Giovanni Fei, Matteo di Giovanni and Benvenuto di Giovanni, Pier Francesco Fiorentino and Neroccio di Landi, which radiate all the charm and decorative quality of Sienese art, and demonstrate the persistence of a uniform ideal, although in increasingly enriched form, until the end of the fifteenth century. Sassetta's poetic composition from the life of St. Anthony, belonging to Mr. Philip Lehman, a fascinating little painting with a delightfully conceived landscape and animal life, stands out from this series.

The art of the other side of the Apennines, especially the Schools of Venice and Milan, is portrayed in paintings by their greatest masters of the fourteenth and fifteenth centuries. The School of Giotto is splendidly represented by Giovanni Baronzio da Rimini, whose "Madonna Enthroned with Angels," from Mr. Otto Kahn's collection, is executed with rare delicacy of line and a fine feeling for colour. Despite the lapse of time, we find in the art of Francesco Francia of Bologna, at the end of the fifteenth century, a not dissimilar sweetness of conception, and a similar enamel-like treatment of surfaces, suggestive of the goldsmith's art,—the "Madonna" from the collection of Mr. J. R. Thompson,

Chicago, painted in 1506 for Cardinal Riario, and the "Madonna," from the Mackay collection, demonstrate the best qualities of this justly popular master.

In a sense Luini may be compared with Francia, save that the former derived his sweetness of style from Leonardo, whereas Francia vied with Raphael. Both of his compositions, the "Madonna," owned by Mr. J. R. Thompson, and the "St. Catherine," in Mrs. T. J. Emery's collection, show clearly in arrangement, as well as in the treatment of the detail, the connection with Leonardo, only Luini's mood is less intense; it is milder, more lyrical and more naive.

The representatives of the early Renaissance Veronese and Paduan schools, Antonio Pisano and Mantegna, with their sharply significant draughtsmanship and highly individualized style are in striking contrast to the above-mentioned masters. The "Portrait of a Young Lady," in profile, by Pisano, belonging to Mr. Mackay, is one of the most perfect examples of North Italian portraiture, and shows this great master of the medals at his best—in all his wealth of romantic feeling combined with realism. Mantegna's masterly drawing and intensity of expression are manifested in a grisaille-like rendering of a "Prophet and Sibyl," in Mrs. Emery's collection, and in his gloriously coloured "Judith and Holofernes," from the Widener collection, in which we can appreciate to the full his genius for tragic drama.

Mantegna's influence can be traced in the early examples of the Venetian School,—Giovanni Bellini's beautiful "Madonna" from the Lehman collection, and perhaps also in the "Male Portrait," formerly ascribed to Bartolommeo Vivarini, but now attributed to Bellini himself. Soon after this, however, Bellini was to point the way to the softer contours and deeper colouration which became characteristic of the later fifteenth and sixteenth century Venetian School. This softness of contour and emphasis of light and shadow is already visible in a second and somewhat later "Madonna," instinct with that wonderful spirituality which was Bellini's special gift.

The "Portrait of a Merchant" betrays much of the fine treatment of contour and tenderness of conception which Bellini's pupil Giorgione inherited from him. This painting from the Goldman collection has been attributed to both Giorgione and Titian. It betrays, however, so much of Titian's latent power as to be rightly ascribed to his early period. The "Toilet of Venus," also from the Goldman collection, by this same master, brings us to the full opulence and splendour of the Venetian High-Renaissance. Titian's all-powerful

influence on the art of Venice and its neighborhood is demonstrated in one of the later works in the exhibition,—the so-called "School Master" by Giovanni Battista Moroni, belonging to Mr. Widener, a work by the famous portrait-painter of Bergamo, which is so akin to Titian that Van Dyck who saw it while sketching in Italy, ascribed it as a work by this master.

The exhibition, therefore, having covered the whole domain of Italian art from Cimabue to Titian, it would be difficult to surpass it in quality of selection. This was based on the principle which has made the great American private collections so interesting and rich in enjoyment, as are so few museums. That is, the principle of eliminating everything which is not in the best sense representative of the great art epochs only by a limited number of authentic masterpieces which alone can give a clear idea of the heights attained.

W. R. VALENTINER.

Detroit, 1926.

[1.]

CIMABUE

[*Florentine School, circa 1240-1303*]

Christ Between Saint Peter and Saint James

CIMABUE

[Florentine School, circa 1240-1303]

Christ Between Saint Peter and Saint James

CIMABUE (CENNODIPEPE), living about 1240-1303, has been honoured by Dante as being the greatest Florentine harbinger of the greater Florentine Giotto. About 1260 he painted the "Madonna Enthroned" for Santa Trinita, now in the Academy at Florence. In 1272 Cimabue worked in Rome, and was afterwards called to Assisi, where the newly built church of San Francesco was waiting for its interior decoration. Cimabue's part cannot be proved with certainty, excepting the "Madonna with Angels" and "St. Francis" in the transept of the Lower Church, and the powerful "Crucifixion" in the South Transept of the Upper Church. In 1302 Cimabue worked in Pisa, as capomaestro of the mosaics in the Duomo, at a daily salary of ten soldi. The last year of his life he spent in Florence, working with Arnolfo del Cambio, as architect for Santa Maria del Fiore where he is buried. All of Cimabue's work shows a monumental grandeur and dignity, which explains why he appeared to his contemporaries as an audacious innovator—soon to be surpassed by Giotto.

His work is composed of three shouldered panels, the centre one being larger than the wings, each with an ornamental border. A half-length figure of Christ occupies the centre. On His right is St. Peter, on His left, St. James. All are dressed in wide-sleeved tunics, with a narrow border of embroidery at the neck, the coat covering the left arm entirely, leaving free part of the hand only.

Central panel: Christ, wearing a red tunic and blue mantle, is seen full face in the act of blessing, with the index and middle fingers crossed. In the left hand Christ holds an open book, across the leaves of which are written, in magnificent uncials, the words: EGO SUM LUX MUNDI (I am the Light of the World). Hair and beard are light brown, slightly parted. Gold diaper background.

Left panel: St. Peter wears a blue tunic and yellow mantle. In the right hand he holds a jewelled cross, in the left the keys. The head is square-shaped, with short curly hair and short beard. Plain gold background.

Right panel: St. James wears a red tunic and green mantle with a pecten-shell embroidered on the left shoulder. He holds a scroll with both hands. The hair and beard are soft and slightly curly. Plain gold background.

Wood. CENTRAL PANEL: Height, 31 inches; Width, 22 inches.

SIDE PANELS: Height, 26½ inches; Width, 14½ inches.

In the collection of Sir Joseph Duveen, New York.

Formerly in the collections of the Comtesse de Broussillon, Paris, and M. Julien Gréaux, Paris.

Bibliography:

BERNHARD BERENSON: A Newly Discovered Cimabue. In "Art in America," October, 1920, pp. 251-271. Illustrated. [In this article the author suggests that the triptych was painted during Cimabue's sojourn in Rome in the year 1272.]



[2.]

GIOTTO (or an Assistant)

[*Florentine School, circa 1266-1337*]

The Madonna and Child

GIOTTO (or an Assistant)

[Florentine School, circa 1266-1337]

The Madonna and Child

GIOTTO DI BONDONE was in all probability born 1266 at Colle di Vespignano near Florence, and may have been a pupil of Cimabue. Towards 1300 he made a first sojourn in Rome where he executed the mosaics in the portico of St. Peter's, a polyptych and some frescoes in the choir. In 1300 he may have become acquainted with Dante, who was then in Rome. In 1303-1306 Giotto painted the series of frescoes in the Arena Chapel at Padua. In Assisi he painted scenes from the life of St. Francis in the Upper Church, and some of the frescoes in the Magdalen Chapel of the Lower Church. After 1316 he decorated the Bardi and Peruzzi chapels at S. Croce in Florence. From 1329 to 1332 Giotto worked at Naples. The greatest honour which fell to Giotto was his appointment as chief architect of the Cathedral at Florence, April 12, 1334, in which quality he followed Arnolfo del Cambio. He died on the 8th of January, 1337.



HALF-LENGTH figure of the Virgin, who is holding the Child on her left arm. In the right hand she holds a white rose which the Child is trying to take away. The lower part of the Infant's body is clothed in a white garment, while the upper part is nude. With the left hand He holds the index finger of the Virgin's left hand. The Madonna wears over her neck and shoulders a blue mantle lined with silk, shaded in green, white and pink. On both sides of her head part of a pink veil is visible. Her mantle is decorated with a gold border with inscriptions in Arabic characters. Both the Virgin and the Child have golden nimbi. The one of the Virgin is decorated with an interlaced geometric pattern of Oriental style, the one of the Child with Gothic foliage design. The background is golden with a stippled border. The panel terminates in a pointed Gothic arch.

Wood. Height, 34 inches; Width, 25 inches.

In the collection of Mr. Henry Goldman, New York.

Formerly in the collection of M. Eugène Max, Paris.

Exhibited at the Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920.

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BULLETIN of the Metropolitan Museum of Art, New York, July, 1920, p. 160. *Illustrated.*

W. R. VALENTINER: The Henry Goldman Collection. New York, 1922, No. 1. *Illustrated.*

RAIMOND VAN MARLE: The Development of the Italian Schools of Painting. The Hague, 1924. Vol. III, p. 190. *Illustrated.*

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FRANK J. MATHER: The Goldman Madonna. In "Art Studies." Cambridge, 1925, pp. 25-27.

The composition of the Madonna and Child is very near to Giotto, having the intensely earnest and remote spirit of his monumental art. The picture in the Horne Collection, Florence, representing St. John, formed a part of the altar of which this panel was also a part.



[3.]

FRA ANGELICO DA FIESOLE

[*Florentine School, 1387-1455*]

The Annunciation

FRA ANGELICO DA FIESOLE

[Florentine School, 1387-1455]

The Annunciation

GUIDOLINO DI PIETRO DA MUGELLO, generally called *Il Beato Fra Angelico da Fiesole*, was born, 1387, at *Vicchio di Mugello*. At the age of twenty he entered the Dominican Monastery at Fiesole, where he came under the influence of the mystic *Fra Giovanni Domenici*. In 1436-1445 he decorated the cloisters, halls and cells of his Monastery of *San Marco* at Florence with frescoes from the life of Christ, beginning with the *Annunciation*, ending with the *Crucifixion*, and with a representation of Christ as a pilgrim appearing to two Dominican monks. Of his panel paintings the "*Madonna of the Flax-merchants*," of 1433, now in the *Uffizi*, is among the earliest, the "*Coronation of the Virgin*" of the *Louvre* and *Uffizi*, among the most beautiful. His latest works are at *Orvieto*, where he painted in 1447, assisted by his pupil *Benozzo Gozzoli*, in the cross vaults of the *Duomo*, "*Christ surrounded by Angels and Prophets*"; and in Rome, where, called by Pope *Nicolas V*, he decorated the *Chapel of St. Lawrence* in the *Vatican* with frescoes from the lives of *St. Lawrence* and *St. Stephen*. He died in Rome, March 18, 1455, and was buried in the Church of *Santa Maria sopra Minerva*.

embroidered bands at neck and wrists and across the bust and sleeves. The iridescent wings are shaded in rose, violet, green, and yellow, adorned with a peacock motive. The halo consists of a jewelled band. Gold background.

The Virgin, with head bent low, her hands crossed over the breast, wears a blue mantle, and a crimson robe which is decorated with gold bands at the neck and wrists. The left hand holds a missal with the index finger marking the page. Her head is turned three-quarters to the left. The fair hair is slightly waved, parted in the centre and turned back from the forehead with a black velvet ribbon. The halo is ornamented with a band similar to the embroidery on Gabriel's tunic and outlined with the same trefoil pattern. Gold background.

Wood. Height, 14½ inches; Width, 10 inches each.

In the collection of Mr. Carl W. Hamilton, New York.

Formerly in the collections of Mr. John Edward Taylor, London, and the Duke of Hamilton, K. T., Hamilton Palace, Scotland.

Exhibited at the Montclair Art Museum, New Jersey, 1925-1926, No. 54.

THESE two panels, once forming a diptych, represent respectively: Gabriel, the Announcing Angel; and the Virgin, receiving the Divine Message. The two figures are represented at half-length and in their expression and treatment resemble those in the great *Annunciation* in the *Oratorio del Gesu* at *Cortona*. Gabriel stands with wings still extended. The head, seen in full profile, and looking towards the right, is covered with blond, curly hair. The right hand is advanced, the left pointing upward. The crimson tunic is drawn in at the waist and decorated with gold



[4.]

FRA ANGELICO DA FIESOLE

[*Florentine School, 1387-1455*]

The Entombment

FRA ANGELICO DA FIESOLE

[Florentine School, 1387-1455]

The Entombment

GUIDOLINO DI PIETRO DA MUGELLO, generally called *Il Beato Fra Angelico da Fiesole*, was born, 1387, at Vicchio di Mugello. At the age of twenty he entered the Dominican Monastery at Fiesole, where he came under the influence of the mystic Fra Giovanni Domenici. In 1436-1445 he decorated the cloisters, halls and cells of his Monastery of San Marco at Florence with frescoes from the life of Christ, beginning with the Annunciation, ending with the Crucifixion, and with a representation of Christ as a pilgrim appearing to two Dominican monks. Of his panel paintings the "Madonna of the Flax-merchants," of 1433, now in the Uffizi, is among the earliest, the "Coronation of the Virgin" of the Louvre and Uffizi, among the most beautiful. His latest works are at Orvieto, where he painted in 1447, assisted by his pupil Benozzo Gozzoli, in the cross vaults of the Duomo, "Christ surrounded by Angels and Prophets"; and in Rome, where, called by Pope Nicolas V, he decorated the Chapel of St. Lawrence in the Vatican with frescoes from the lives of St. Lawrence and St. Stephen. He died in Rome, March 18, 1455, and was buried in the Church of Santa Maria sopra Minerva.

Arimathea. The scene is laid in an enclosure in front of the tomb, which is cut in the rock, a large stone slab, forming the door, stands beside the opening. On the flowery ground, in the centre front, on a white cloth, are the instruments of the Passion: crown of thorns, three nails, hammer and tongs. Beyond an open wooden lych-gate the road leading up from the valley below is visible. To the right, a single palm and a group of ilex and cypress trees close the view. To the left rises the hill of Golgotha with the three slender crosses, the thieves still hanging. In the middle ground, behind the palm-tree, the city of Jerusalem, with walls and towers, surrounded by trees; roads lead to a fortress at the foot of a hill, behind Golgotha. A hilly range closes the background.

Wood. Height, 37 inches; Width, 21 inches.

In the collection of Mr. Henry Goldman, New York.

Formerly in the collection of Signor Stefano Bardini, Florence.

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FRIDA SCHOTTMÜLLER: *Fra Angelico (Klassiker der Kunst)*. Berlin, 1925, p. 266. *Illustrated.*



THE body of the Dead Christ is laid on a sheet, held at the head by Joseph of Arimathea, at the foot by Nicodemus. The Virgin, kneeling behind the body, is supported by two of the Marys, the third is squatted on the ground in front at the right, turned towards Christ, the head entirely hidden beneath the hood and the left hand. The Magdalen wipes the left foot of Christ with her veil. St. John stands beside the Virgin, both hands clasped and raised in prayer. All have halos with stippled borders, with the exception of the servant standing behind Joseph of



[5.]

FRA FILIPPO LIPPI

[*Florentine School, 1406-1469*]

Saint Lawrence Enthroned

FRA FILIPPO LIPPI

[Florentine School, 1406-1469]

Saint Lawrence Enthroned

FRA FILIPPO, born in Florence in 1406, the worldly wise and gay Camaldolite friar, is the immediate follower, perhaps pupil, of Masaccio and Masolino. He paints subjects similar to those of Fra Angelico, but from an altogether different point of view. Like the contemporary Northern painters he fills his works with earthly details, flowers and birds, beautiful clothes and interior decoration. His easel paintings are of equally excellent quality as his mural decorations. In his two late large fresco paintings in the choir of the Duomo at Prato, showing scenes from the life of St. John Baptist and St. Stephen, and in the Duomo of Spoleto, depicting the Death and Coronation of the Virgin, he combines Masaccio's mastery of tactile values with a more individual rendering of his subjects. He is probably the first who introduced portraits of contemporaries as "assistants" in his paintings. He died in 1469. His tomb with an epitaph by Angelo Poliziano still exists in Santa Maria del Fiore.

broidedered mantles over ample tunics with a border ornament of Moorish lettering. St. Cosmas rests his left hand holding the palm of martyrdom on the right hand of the throne. His mantle is caught up in the hand which also holds a pillbox. St. Damian holds in his left hand the ends of his mantle together with a sheath for lancets, his right hand, corresponding to Cosmas' left, holds the palm and rests on the throne. Both Saints wear turbans. The halos are gold, on a gold background. In the foreground, on the tessellated pavement, slightly smaller, are the donor to the right, and his two sons to the left, kneeling with clasped hands.



ST. LAWRENCE is seated on a carved wooden throne of severe architectural design. He is robed in a green dalmatic with gold embroidered borders and pectoral. A green mantle falls over the right shoulder and is drawn across the lap. It covers the feet which rest on the gridiron, the Saint's attribute. In the left hand he holds a book; in the right, a palm. On either side of the throne stand Saints Cosmas and Damian, the Syrian doctors. They wear em-

Wood. Height, 48 inches; Width, 45¾ inches.

In the collection of Mr. J. Pierpont Morgan, New York.

Painted for the Cavaliere Messer Alessandro about 1440, it was placed on the altar of the parish church of Vincigliata where it remained until the church was rebuilt about 1790, when it was transferred to the Palazzo Alessandro degli Albizzi. See No. 6 in this Catalogue for the two wings of the Altarpiece.

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[6.]

FRA FILIPPO LIPPI

[*Florentine School*, 1406-1469]

Saint Benedict and Saint Anthony


FRA FILIPPO LIPPI

[Florentine School, 1406-1469]

Saint Benedict and Saint Anthony

FRA FILIPPO, born in Florence in 1406, the worldly wise and gay Camaldolite friar, is the immediate follower, perhaps pupil, of Masaccio and Masolino. He paints subjects similar to those of Fra Angelico, but from an altogether different point of view. Like the contemporary Northern painters he fills his works with earthly details, flowers and birds, beautiful clothes and interior decoration. His easel paintings are of equally excellent quality as his mural decorations. In his two late large fresco paintings in the choir of the Duomo at Prato, showing scenes from the life of St. John Baptist and St. Stephen, and in the Duomo of Spoleto, depicting the Death and Coronation of the Virgin, he combines Masaccio's mastery of tactile values with a more individual rendering of his subjects. He is probably the first who introduced portraits of contemporaries as "assistants" in his paintings. He died in 1469. His tomb with an epitaph by Angelo Poliziano still exists in Santa Maria del Fiore.

length, stands, with right knee raised, clad in a hermit's habit and mantle, carrying in his right hand an abbot's staff with a bell. His head, with a fairly long, pointed grey beard, is inclined and turned to the left; the left hand rests on the right knee. The halos and background are of gold.

T. BENEDICT, at three-quarter length, stands slightly turned to the right. His shaven head is inclined as his eyes rest upon the donor. He is dressed in a monk's habit and a priest's alb, beneath a heavy mantle with embroidered border, around the shoulders of which he wears the cowl. The mantle is held together by a large jewelled clasp, the righthand lifts its folds, the left holds a fine white cloth and the crozier of the abbot. St. Anthony, also at three-quarter

Wood. Height, 28½ inches; Width, 15½ inches, each.

In the collection of Mr. J. Pierpont Morgan, New York.

These are the side panels of the Alessandro altar-piece, the central panel being No. 5 in this Catalogue.

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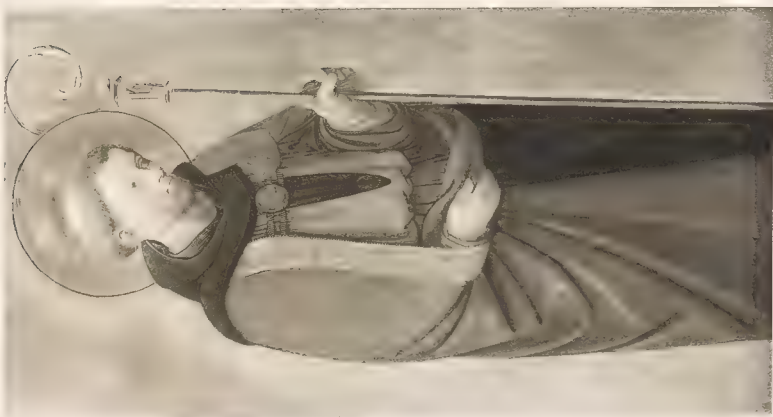
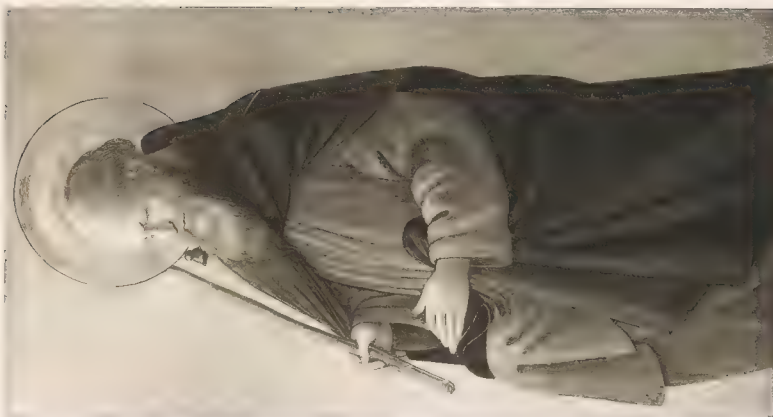
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[7.]

FRA FILIPPO LIPPI

[*Florentine School*, 1406-1469]

The Madonna and Child

FRA FILIPPO LIPPI

[Florentine School, 1406-1469]

The Madonna and Child

FRA FILIPPO, born in Florence in 1406, the worldly wise and gay Camaldolite friar, is the immediate follower, perhaps pupil, of Masaccio and Masolino. He paints subjects similar to those of Fra Angelico, but from an altogether different point of view. Like the contemporary Northern painters he fills his works with earthly details, flowers and birds, beautiful clothes and interior decoration. His easel paintings are of equally excellent quality as his mural decorations. In his two late large fresco paintings in the choir of the Duomo at Prato, showing scenes from the life of St. John Baptist and St. Stephen, and in the Duomo of Spoleto, depicting the Death and Coronation of the Virgin, he combines Masaccio's mastery of tactile values with a more individual rendering of his subjects. He is probably the first who introduced portraits of contemporaries as "assistants" in his paintings. He died in 1469. His tomb with an epitaph by Angelo Poliziano still exists in Santa Maria del Fiore.

He touches His chin, His head being turned towards the observer, and inclined slightly backward.

The Virgin is clad in a dark green hooded mantle with wide gold trimming, fastened with an open strap of embroidered gold across the breast, under which she wears a crimson garment pleated from the neck downwards. On the right shoulder of the mantle is an embroidered star. The head-dress, exposing a small quantity of fair hair, is of frilled muslin continued in a loose twist on the neck. The halos of the Mother and Child are of gold, each radiating with impressed lines from the centre, and stippled with dot-pattern. The background is composed of a loosely hanging dossal of gold brocade, also stippled with dot-pattern.

Wood. Height, 32 $\frac{3}{4}$ inches; Width, 25 $\frac{1}{4}$ inches.


In the collection of Mr. Carl W. Hamilton, New York.

Formerly in the Monastery of the Carmine Brethren, Florence.

Exhibited at the Montclair Art Museum, New Jersey, 1925-1926, No. 92.

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HE VIRGIN, with head half turned and inclined towards the right, is represented as a half-length figure, in the act of tenderly caressing the Child, whom she supports with both arms; the left leg of the Child rests on her right arm, while the right leg drops comfortably behind. The Child is clothed in a winding drapery of purple hue, and grasps with the left hand the folds of the Virgin's head-dress as it falls on her neck, and with the right hand



[8.]

ANDREA DEL CASTAGNO

[*Florentine School, circa 1410-1457*]

Portrait of a Young Man

ANDREA DEL CASTAGNO

[Florentine School, circa 1410-1457]

Portrait of a Young Man

ANDREA DEL CASTAGNO was born in or about 1410 at Castagno, a village in the valley of the Mugello; he died in Florence, Aug. 19, 1457. Hardly more than the third part of his works of which we have literary notice, have come down to us. He is certainly the strongest of the followers of Masaccio and Donatello. His art clings to the soil, passionately, and yet has a monumental grandeur which makes him unique among his generation.



HALF-LENGTH, three-quarters to the left, dressed in a crimson doublet, over which a crimson cloak is worn, hooked together at the neck. The young man scowls, gazing contemptuously at the beholder. His hair is very dark, cut low over the forehead, leaving the ear half uncovered, and falling in a heavy mass to the neck. His right hand clutches an end of the cloak which is thrown back over both shoulders. At the wrist the laced cuff shows the white shirt sleeve. On the little finger is a ring. The figure stands out from the sky background.

Wood. Height, 21 inches; Width, 15½ inches.

In the collection of Mr. J. Pierpont Morgan, New York.

Formerly in the collections of M. Rodolphe Kann, Paris, and the Marchese Torrigiani, Florence.

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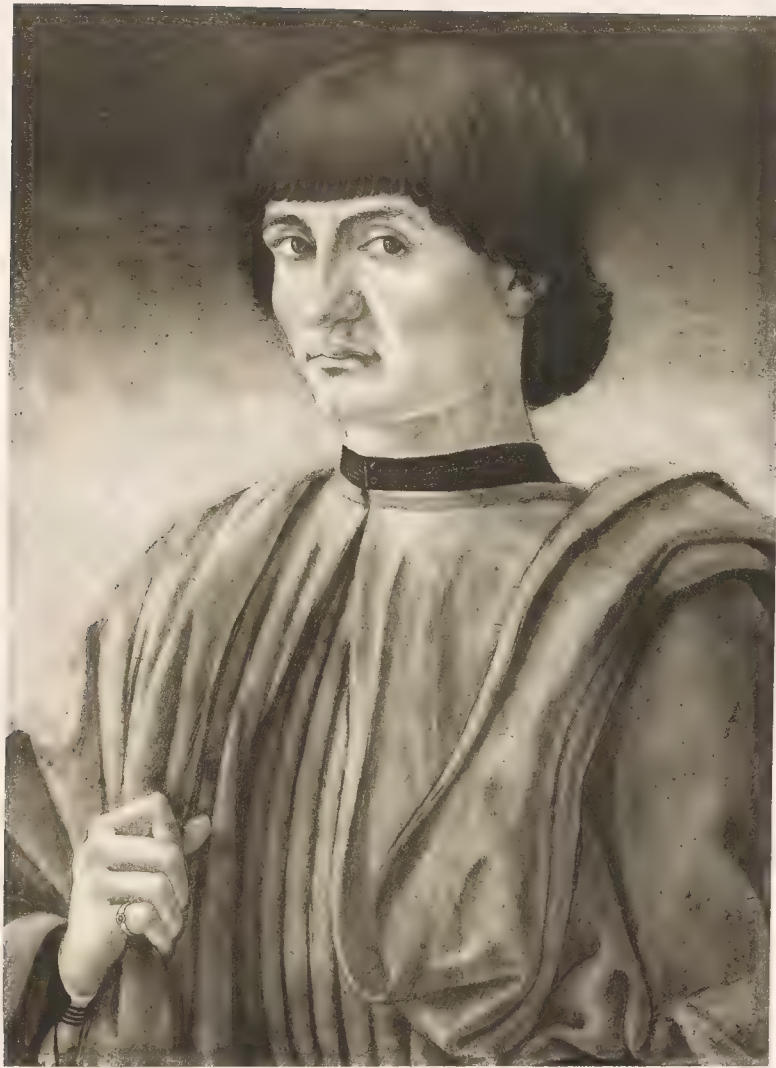
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[9.]

ALESSO BALDOVINETTI

[*Florentine School, 1425-1499*]

The Madonna and Child

ALESSO BALDOVINETTI

[Florentine School, 1425-1499]

The Madonna and Child

ALESSO BALDOVINETTI was born in Florence in 1425. He was a pupil of Domenico Veneziano and influenced by Paolo Uccello and Castagno. He became a member of the Guild in 1448. His entry-book, a copy of which is preserved in the Ricordi, begins with the date 1449 and contains his accounts, orders, etc. In 1454 he received through Castagno an order to paint a fresco, on the subject of "Hell," for the Hospital of the Servi. In 1461 he completed a fresco in San Egidio begun by Domenico Veneziano. His early works were paintings on the doors of the vestry of Santissima Annunziata, now in the Museum of San Marco, which completes a series begun by Fra Angelico; also the Annunciation in the Uffizi and the fresco representing the Birth of Christ in Santissima Annunziata (1460-62). In 1466 the "Annunciation" in San Miniato was completed. From 1470-73 he painted the altar-piece in San Ambrogio and the "Holy Trinity adored by the Saints Gualberto and Benedict," now in the Academy. The work on the frescoes of Santa Trinita continued until 1497. He died in Florence in 1499.

from which depends a charm. He blesses in the Greek manner, and holds in His right hand a narrow piece of white drapery. The receding landscape background, with scanty vegetation, is bounded by a distant range of hills. Light blue sky.



THE MADONNA, seen at three-quarter length, is seated in a chair, turned slightly to the left and gazing at the Infant in her lap. Over the white veil, which covers her temples and hides her ears, is a gold-brown head-dress that descends to her shoulders; her eyes are downcast and the expression is pensive. Around her head is a gold nimbus. She wears a red tunic edged with gold, and a blue mantle. The nude Child has a cruciform nimbus behind His head and wears a red coral necklace

Canvas (transferred from wood): Height, 29 inches; Width, 21 inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Long Island.

Formerly in the collections of Signor Arnolfo Corsi, Florence; and the late Mr. William Salomon, New York.

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[10.]

PIER FRANCESCO FIORENTINO

[*Florentine School, active 1474-1497*]

The Madonna and Child with St. John and Angels

PIER FRANCESCO FIORENTINO

[Florentine School, active 1474-1497]

The Madonna and Child with St. John and Angels

PIER FRANCESCO FIORENTINO is known to have been active during the last three decades of the fifteenth century, but the actual dates of his birth and death are unrecorded. He was a pupil possibly of Fra Angelico or Benozzo Gozzoli, influenced by Neri di Bicci; eclectic imitator of Alesso Baldovinetti, Fra Filippo Lippi and Francesco Pesellino. Pier Francesco himself was a priest. Among his paintings may be mentioned an altarpiece now in the Opera del Duomo at Empoli, dating from about 1474; a signed "Madonna and Saints" in the Pinacoteca at San Gimignano, of 1494; and a picture of "Tobias and the Angel," of 1497, at Certaldo. It is said that he assisted Ghirlandajo at San Gimignano about 1475. His work shows a remarkable feeling for the decorative value of line and subdued colour.



THE VIRGIN stands at half-length behind a parapet, slightly turned to the left. She wears an ample robe, cut round at the neck where it is embroidered with a border of pearls and gem stones; around her waist is a plain girdle. The mantle of dark blue has a star embroidered on the left shoulder and is thrown back, to show the gold starred lining. The fair hair is parted in the centre, bound with a fillet and falls in slight waves to the neck, leaving the left ear uncovered; it is only partly covered by the white veil with very long ends which are draped across the breast and shoulders. Her head is inclined to the left; she gazes thoughtfully at the Child, whom she supports with both hands. She wears jewelled rings on two fingers of the left hand. The Child stands on the parapet the weight of the body thrown on the right leg. He is nude except for a drapery, below the shoulders which trails down behind his back. He looks out of the picture. His right hand touches the mother's, in the left He holds a gold-finch to His lips. At the lower right stands the boy St. John in earnest adoration. Two angels, one at the left, and one at the right, watch the Child's play with smiling interest. At the right, the semi-circular back of the throne with a moulded top is visible; behind the throne a rose-tree with five blossoms. Gold background.

Wood. Height, 11¾ inches; Width, 7¾ inches.

In the collection of Mr. and Mrs. Harold I. Pratt, Glen Cove, Long Island, N. Y.
Formerly in the collections of Mr. William Graham, London, and Mr. Oscar Hainauer, Berlin.

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- DR. WILHELM VON BODE: Die Sammlung Oscar Hainauer. Berlin, 1897, p. 67, No. 45.
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A replica of this picture, also assigned to Pier Francesco Fiorentino, is in the Uffizi, Florence. Similar paintings by this master are in the Kaiser Friedrich Museum, Berlin, and the Victoria and Albert Museum, London.



[11.]

ANDREA DEL VERROCCHIO

[*Florentine School*, 1435-1488]

The Madonna and Child

ANDREA DEL VERROCCHIO

[Florentine School, 1435-1488]

The Madonna and Child

ANDREA DEL VERROCCHIO was born at Florence in 1435. Next to Antonio Pollaiuolo the most important sculptor of bronze in Florence in the second half of the fifteenth century. Famous as goldsmith, sculptor in terra-cotta, bronze, and marble, and as painter. Pupil of a goldsmith and influenced by Luca della Robbia. To his most remarkable bronze works belong the "Statue of David" in the Museo Nazionale, the "Boy with the Fish" in the Palazzo Vecchio, the group of "Christ and Thomas" in Or San Michele, Florence, and the "Colleoni Monument" in Venice. He executed several reliefs of the Madonna and portrait busts in terra-cotta (Shaw Collection, Boston; Dreyfus Collection, Paris), and in marble (Museo Nazionale, Florence). Among his paintings generally accepted are the "Baptism of Christ" in the Uffizi, and the "Madonna" in the Berlin Museum. The studio of Verrocchio was the most famous training ground in Florence for young artists; among his scholars were Leonardo da Vinci, Lorenzo di Credi, Perugino, Francesco di Simone and Agnolo di Polo. He died at Venice 1488.



THE VIRGIN is seen seated at the right, her body turned towards the centre; she is dressed in a blue mantle with a green lining and a red gown; the sleeve is slashed and retained by cords, and through the opening a white undergarment is exposed. Her hair and neck are covered with a white veil, elaborately draped at the top where a part is seen twisted around a pin. The Child is seated upon His Mother's lap and supported by her arms; He is partly covered with a blue tunic and red sash with a white transparent wrapper be-

neath him; He raises His arms eagerly towards the Virgin as she gazes towards him. The nimbi are embellished with decoration. Blue sky background, with a suggestion of landscape at the left.

Panel: Height, 30¼ inches; Width, 21 inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Roslyn, Long Island.

Formerly in the collections of Baron Hubert de Pourtalès, Martinvast, Normandy, and Baron Arthur de Schickler, Paris.

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[12.]

PIERO POLLAIUOLO

[*Florentine School*, 1443-1496]

Portrait of a Young Lady


PIERO POLLAIUOLO

[Florentine School, 1443-1496]

Portrait of a Young Lady

PIERO POLLAIUOLO, born at Florence 1443, was fourteen years younger than his brother Antonio, to whom he probably owed his technical instruction, and from whose drawings and sketches he seems to have worked. With his brother he belongs to the naturalistic group, continuing the efforts of Alesso Baldovinetti. He died 1496, twelve years before Antonio. His most celebrated painting is the "Coronation of the Virgin" of 1483, in the choir of the Collegiata of San Gimignano. Other works of his are in the Uffizi, Berlin Museum, and Strasburg.

hair is brushed away from the forehead and parted in the middle, dressed in flat bandeaux held by a pale blue velvet ribbon, with bunched side curls and heavy plaits at the back of the head. A thin gauze veil, which covers the hair and part of the forehead, falls in a loop to the neck, without covering the side curls, where it is fastened with a jewel of three stones surrounded by pearls.

 IN PROFILE to the right, the features are clear cut and strongly outlined against the light green background.

Her dress, simply cut, of pink damask, is edged with white at the neck and patterned with a floriated design. The

Wood. Height, 18 inches; Width, 13 inches.

In the collection of Mr. Nils B. Hersloff, East Orange, N. J.

Formerly in the collections of the late Mr. William Salomon, New York; Baron Michel Lazaroni, Paris; and Count Isolani, Bologna.



[13.]

SANDRO BOTTICELLI

[*Florentine School*, 1444-1510]

Portrait of a Young Man


SANDRO BOTTICELLI

[Florentine School, 1444-1510]

Portrait of a Young Man

SANDRO FILIPEPI, called BOTTICELLI, was born at Florence between the first of March, 1444, and the same date 1445, and died there on the 17th of May, 1510. Pupil of his father who was a goldsmith, and of Fra Filippo Lippi; influenced early by Antonio Pollaiuolo and Castagno. He worked mostly at Florence; from 1474-1475 he was in Pisa; in 1482-1483 in Rome. His range of subjects was immense, according to the calls of his patrons and the untameable energy of his own nature. It extended from great scriptural compositions, as in his frescoes of the Sistine Chapel, and the large altarpieces treated with great power, through the most touching scenes in the life of the Virgin, to events in classic history, including allegorical and mythological subjects. He was a profound student of Dante whose *Divine Comedy* he illustrated, and he espoused the cause of Savonarola, becoming one of the *Piagnoni*.

with single bands of white material. His long yellowish curls are set off with a red cap. Black background.

EPICTED at half-length, behind a balustrade. The body is shown at full front, with the head inclining towards the left and his eyes directed towards the observer. His features are somewhat ascetic, his expression is touched with melancholic mood. His right hand with fingers extended is raised and placed against his breast. He wears a coat of purplish brown colour, edged with fur, and applied at the shoulders

Wood. Height, 15¾ inches; Width, 11¾ inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Roslyn, Long Island.

From the collection of Baron Arthur de Schickler, Martinvast, Normandy.

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YUKIO YASHIRO: Sandro Botticelli. London, 1926. Vol. I, pp. 44; 47-48; and 113-114. *Illustrated* in Vol. III, plate 204.

The present picture belongs to the few portraits which may be attributed with certainty to Botticelli. It is somewhat similar in style but superior to the portrait of a young man in the National Gallery, London, and belongs very likely to his early period. In American collections are only two other portraits by the artist, the one of Giuliano de' Medici in the collection of Mr. Otto H. Kahn, New York, and the other of Lorenzo Lorenzani in the John G. Johnson Museum, Philadelphia.



[14.]

SANDRO BOTTICELLI

[*Florentine School*, 1444-1510]

Portrait of Giuliano de' Medici

SANDRO BOTTICELLI

[Florentine School, 1444-1510]

Portrait of Giuliano de' Medici

SANDRO FILIPEPI, called BOTTICELLI, was born at Florence between the first of March, 1444, and the same date 1445, and died there on the 17th of May, 1510. Pupil of his father who was a goldsmith, and of Fra Filippo Lippi; influenced early by Antonio Pollaiuolo and Castagno. He worked mostly at Florence; from 1474-1475 he was in Pisa; in 1482-1483 in Rome. His range of subjects was immense, according to the calls of his patrons and the untameable energy of his own nature. It extended from great scriptural compositions, as in his frescoes of the Sistine Chapel, and the large altarpieces treated with great power, through the most touching scenes in the life of the Virgin, to events in classic history, including allegorical and mythological subjects. He was a profound student of Dante whose *Divine Comedy* he illustrated, and he espoused the cause of Savonarola, becoming one of the *Piagnoni*.

of the well-modelled cheek and chin. The simple black coat fills the lower half of the picture and its severity is hardly relieved by the narrow band of the crimson doublet just visible below the white linen at the neck. By the contrast of black and crimson the features appear even more pallid, yet full of life. The background is a neutral bluish-grey.



GIULIANO is seen turned to the left, almost in profile. His black hair falls in heavy locks to the neck, covering the ear, but leaving the forehead free. Heavy lids with long lashes half cover the full, deep-set eyes, the straight eye-brows turn slightly upward at the angles. The aquiline nose and the firmly compressed lips give the portrait its haughty expression, which is tempered, however, by the softness

Canvas, transferred from wood: Height, 21½ inches; Width, 14½ inches.

In the collection of Mr. Otto H. Kahn, New York.

Formerly in the collection of Count Procolo Isolani, Villa di Castelvecchio, Bologna.

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ROGER FRY: Giuliano de' Medici by Sandro Botticelli. In "Burlington Magazine," April, 1914. *Illustrated*.

Giuliano de' Medici, the younger son of Piero di Cosimo de' Medici, was murdered at the age of 25 during the celebration of Mass in the choir of Santa Maria del Fiore at Florence, on April 26, 1478, on the occasion of the Pazzi conspiracy, while his elder brother Lorenzo narrowly escaped with his life. He was tall and handsome and distinguished in all knightly exercises. Angelo Poliziano records his prowess and his love for the beautiful Simonetta in an epic poem, called "La Giostra."



[15.]

GHIRLANDAJO

[*Florentine School*, 1449-1494]

Portrait of Giovanna Tornabuoni

GHIRLANDAJO

[Florentine School, 1449-1494]

Portrait of Giovanna Tornabuoni

DOMENICO DI TOMMASO CURRADI DI DOFFO DE' BIGORDI, called GHIRLANDAJO (the garland maker), born in Florence 1449, stands in the history of Florentine painting halfway between Masaccio and Michelangelo, his pupil. Himself a pupil of Alesso Baldovinetti, he gives his best in the large fresco paintings at San Gimignano (1475), the church of Ognissanti at Florence (1480), the Sistine Chapel (1481), and specially in the two great series of wall paintings in the Sassetti Chapel in Santa Trinita (1485), and in the choir of Santa Maria Novella (1486-1490). He died of the plague in 1494, and was buried in Santa Maria Novella. He had the reputation of being the greatest raconteur of his time.



HALF-LENGTH, in profile to the left against a niche built into a wall. Her hair falls in a cluster of curls over temple and ear, the rest is drawn back in flat bandeaux, the two plaits are fastened into a flat knot at the back of her head. A string of coral beads is suspended from an upper shelf. She wears a robe of brocaded cloth of gold over a dark red gown, with trellised sleeves. From a fine black silken cord tied around her neck hangs a ruby in a claw setting with three large pendant pearls. In her crossed hands, which are ornamented with two small rings, she holds a handkerchief. On the lower shelf is a large jewel of stones and pearls guarded by a winged dragon; to the right a book of hours. Above the book a cartel is fixed to the wall, inscribed in capitals: ARS UTINAM MORES ANIMUM QUE EFFINGERE POSSES PULCHRIOR IN TERRIS NULLA TABELLA FORET. MCCCCLXXXVIII. (Art, couldst thou but depict character and the mind, there would be in the world no picture more beautiful than this. 1488.)

Wood. Height, 29¾ inches; Width, 19½ inches.

In the collection of Mr. J. Pierpont Morgan, New York.

Formerly in the collections of M. Rodolphe Kann, Paris, and Mr. Henry Willett, Brighton, England. At one time the property of the Tornabuoni and Pandolfini families.

Exhibited at the Royal Academy, London, 1878; No. 210.

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ARS VTI NAM MORES
ANIMAM QVE EFFINGERE
PO-SES PVLCHROR IN TER
RIS NVLLA TABELLA FORET
MCCCCLXXXVIII

[16.]

LORENZO DI CREDI

[*Florentine School*, 1459-1537]


Portrait of a Florentine Lady

LORENZO DI CREDI

[Florentine School, 1459-1537]

Portrait of a Florentine Lady

LORENZO D'ANDREA D'ODERIGO CREDI was born 1456, pupil of Andrea di Verrocchio, in whose workshop he probably painted the "Madonna with St. Zenobius and St. John Baptist" in the Duomo at Pistoja, and the "Madonna" at Dresden. Strongly influenced by Leonardo and Perugino. Among his best works may be mentioned the "Baptism of Christ," painted for San Domenico di Fiesole, the "Adoration of the Shepherds" in the Academy, and the "Annunciation" in the Uffizi, at Florence. Although a prolific painter of charming religious and mythological subjects, he reaches to even greater heights with his portraits, of which, however, only few are still known. He died in Florence in 1537.

 HALF-LENGTH figure of a young girl, slightly turned to the left, dressed in a simple gown of black velvet, edged at the neck with a narrow border of white. Her fair wavy hair is parted in the middle and dressed with utmost simplicity. A transparent veil covers the head and shoulders, a jewelled pendant hangs from a twice-knotted thin chain which encircles her neck. Her eyes are a light amber brown, the eyebrows thin and slightly arched; the nose is strong but shapely, the mouth firmly closed with full lips. Her arms are crossed, the right hand rests with outstretched fingers at the waist, the left holds a plain gold ring between thumb and forefinger. She looks straight out of the picture towards the left. Behind her head a dense group of fir trees fills about two-thirds of the picture. To the left the background is filled with a distant landscape with trees and water beyond an enclosed garden, and a fortified castle on a hill. In the left middle ground a juniper tree rises to almost the height of the picture.

Wood. Height, 23 inches; Width, 17¼ inches.

In the collection of Mr. Richard de Wolfe Brixey, New York.

Formerly in the collection of the Marchese Emilio Pucci, Palazzo Pucci, Florence.

Originally in the Convent of the Annunciata, Florence, whence it passed into the possession of Marchese Simone Pucci (1482-1522), in whose family it remained until recently.

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[17.]

LORENZO DI CREDI

[*Florentine School, 1456-1537*]

The Madonna and Child With Angels

LORENZO DI CREDI

[Florentine School, 1456-1537]

The Madonna and Child With Angels

LORENZO D'ANDREA D'ODERIGO CREDI was born 1456, pupil of Andrea di Verrocchio, in whose workshop he probably painted the "Madonna with St. Zenobius and St. John Baptist" in the Duomo at Pistoja, and the "Madonna" at Dresden. Strongly influenced by Leonardo and Perugino. Among his best works may be mentioned the "Baptism of Christ," painted for San Domenico di Fiesole, the "Adoration of the Shepherds" in the Academy, and the "Annunciation" in the Uffizi, at Florence. Although a prolific painter of charming religious and mythological subjects, he reaches to even greater heights with his portraits, of which, however, only few are still known. He died in Florence in 1537.



THE VIRGIN, at three-quarter length, is seated on a stone parapet. With both hands she supports on her right knee the Child, seated upon a red cushion with tassels. She is dressed in a crimson bodice and blue-grey shot mantle, a green shawl draped around her, and a mauve veil half covering her light brown wavy hair. An embroidered border around the neck is fastened in front with a heavy jewelled brooch; a star is embroidered on the right shoulder. On either side, but at the back of the parapet, are seated two angels. The one to the left looks out of the picture, rests his right hand on the ledge and holds a book in the left. His companion to the right is turned in profile towards the Virgin. His right hand holds a shaft, his left rests on a book on the ledge. Both angels have curly hair falling to their shoulders. The background is filled with a hilly landscape, a river and trees, a high domed temple appears to the right of the Virgin. The fleecy clouds are pierced above her head by a golden light, suggesting the Holy Spirit.

Wood: Tondo, Diameter, 34 inches.

In the collection of Mr. Stanley Mortimer, New York.

Formerly in the collections of the Rev. W. G. Beardmore, London, and Sir George Elliot, Bart., Rackheath Park, Norfolk.



[18.]

BASTIANO MAINARDI

[*Florentine School*, 1450?-1513]

Portrait of a Man

BASTIANO MAINARDI

[Florentine School, 1450?-1513]

Portrait of a Man

BASTIANO MAINARDI, or to give him his full name, Sebastiano di Bartoli Mainardi, was born at San Gimignano about 1450. He was the pupil, as well as brother-in-law of Domenico Ghirlandajo, and assisted him in some of his greatest works in Florence and San Gimignano, so much so that his work has often been confounded with that of his master, as in the Baroncelli Chapel, Santa Croce, which is well known as being by his hand, as is also the life-sized fresco "Virgin and Child in Glory," in a tabernacle in the Via San Giovanni at San Gimignano. There is also a fine pair of Portraits by him in the Berlin Museum, and a Madonna, but the majority of his works are at San Gimignano, and the "Holy Family," which has been attributed to Ghirlandajo, at the Louvre, is most certainly by him. Other pictures by him are in the National Gallery, London, and the Pinakothek, Munich. He died, September, 1513.



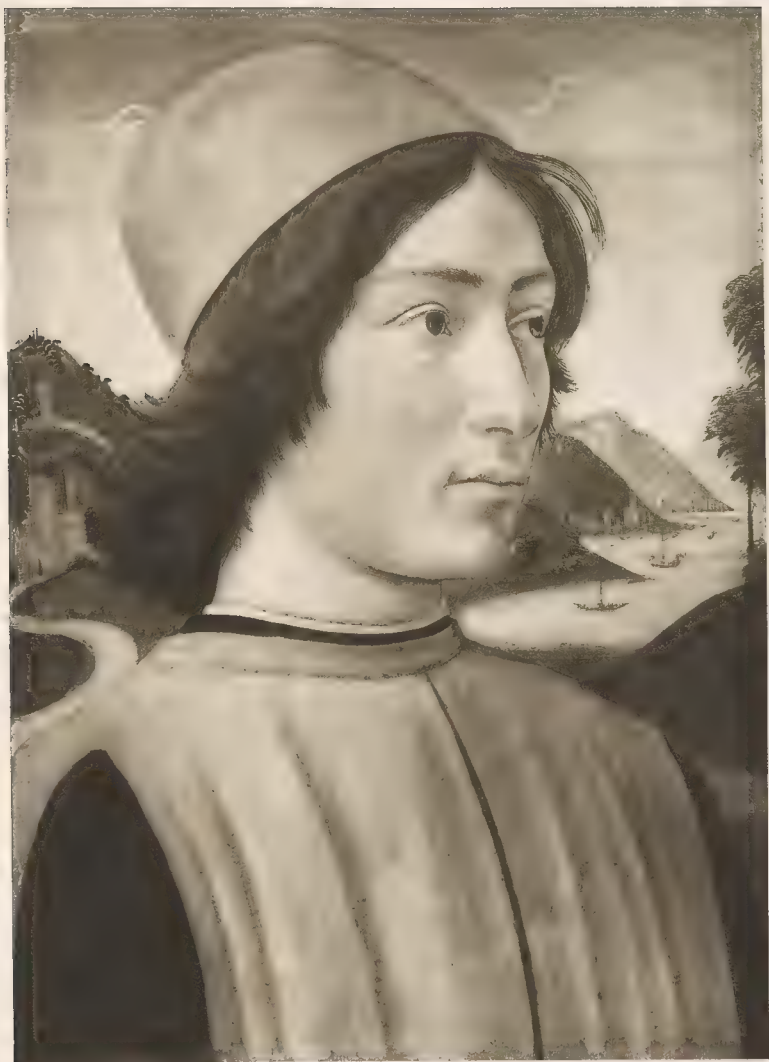
BUST portrait of a young man, turned three-quarter face to the right. He wears a red cap, a red surcoat over a black doublet; a narrow line of fine linen is just visible at the neck. The very dark, coarse hair is parted over the forehead and reaches to the neck, entirely covering the ears. The dark eyes, slightly aquiline nose and full-lipped mouth tend to give the portrait that air of affected sulkiness which appears to have been fashionable among the *jeunesse dorée*. The background is filled with a landscape, into which the artist poured all he had learned and dreamt; to the right a grassy knoll with trees balances well the steep hill at the extreme left. This hill is surmounted by a church; halfway up, the city wall with tower and bastions encloses gardens and orchards. The city itself is indicated by a sumptuous fortified gate, an abbey and a campanile, similar to the one at Pisa. A white road winds from the city wall through the gate and down the slope, where a loaded donkey is driven by a boy. The scene to the right, a lake of several bays, with towns on their shores, is enlivened by several sailing vessels.

Wood. Height, 17 inches; Width, 13 inches.

In the collection of the late Mrs. Henry E. Huntington, New York.

Formerly in the collections of Mr. William Drury Lowe, Locko Park, England; and Marchese Gherardi, Piazza S. Croce, Florence.

Exhibited at the Art Treasures Exhibition, Manchester, 1857; at the Leeds Exhibition, 1868, and at the Old Masters Exhibition, Burlington House, 1884 and 1893.



[19.]

BASTIANO MAINARDI

[*Florentine School*, 1450?-1513]

Portrait of a Woman

BASTIANO MAINARDI

[Florentine School, 1450?-1513]

Portrait of a Woman

BASTIANO MAINARDI, or to give him his full name, Sebastiano di Bartoli Mainardi, was born at San Gimignano about 1450. He was the pupil, as well as brother-in-law of Domenico Ghirlandajo, and assisted him in some of his greatest works in Florence and San Gimignano, so much so that his work has often been confounded with that of his master, as in the Baroncelli Chapel, Santa Croce, which is well known as being by his hand, as is also the life-sized fresco "Virgin and Child in Glory," in a tabernacle in the Via San Giovanni at San Gimignano. There is also a fine pair of Portraits by him in the Berlin Museum, and a Madonna, but the majority of his works are at San Gimignano, and the "Holy Family," which has been attributed to Ghirlandajo, at the Louvre, is most certainly by him. Other pictures by him are in the National Gallery, London, and the Pinakothek, Munich. He died, September, 1513.



BUST portrait in profile to the left. The young woman has fair hair, dressed elaborately, plaited in ribbons, with side curls. The strong nose with wide nostrils forms a pleasant contrast to the dainty mouth and chin. The dress is of watered silk and satin in two tones of brown. A guimpe of thinnest white muslin, edged with narrow lace, covers the bust entirely. The gold chain round the lady's neck is of the same elaborate workmanship as the ring and pendant which lie on top of a wooden box on a shelf behind her. The pendant belongs to the class of the Medici jewels: three large baroque pearls form, with a number of coloured stones, the dress of a mermaid with enamelled head. On an upper shelf there is a missal with jewelled clasps and book-marks; on the top shelf a flask half full of wine, and a string of corals. These shelves are adjacent to one of two columns of Dalmatian marble, with base and capital of Tuscan blue stone, of which also the parapet from which they spring, is built. In the background is a hilly, lake landscape similar to that in the companion picture, No. 18.

Wood. Height, 18 inches; Width, 13 inches.

In the collection of the late Mrs. Henry E. Huntington, New York.

Formerly in the collections of Mr. William Drury Lowe, Locko Park, England; and Marchese Gherardi, Piazza S. Croce, Florence.

Exhibited at the Art Treasures Exhibition, Manchester, 1857; at the Leeds Exhibition, 1868, and at the Old Masters Exhibition, Burlington House, 1884 and 1893.

In the Kaiser Friedrich Museum, Berlin, there is an exactly similar portrait by the same hand. It is illustrated in the Official Catalogue, in which the following paragraph appears: "Of the person represented here there are still two other portraits by the same hand, with another pendant of a man, of which one pair is at William Drury Lowe's, and the other at Marchesa Arconati Visconti's in Paris."



[20.]

BASTIANO MAINARDI

[*Florentine School, 1450?-1513*]

Portrait of a Florentine Lady

BASTIANO MAINARDI

[Florentine School, 1450?-1513]

Portrait of a Florentine Lady

BASTIANO MAINARDI, or to give him his full name, Sebastiano di Bartoli Mainardi, was born at San Gimignano about 1450. He was the pupil, as well as brother-in-law of Domenico Ghirlandajo, and assisted him in some of his greatest works in Florence and San Gimignano, so much so that his work has often been confounded with that of his master, as in the Baroncelli Chapel, Santa Croce, which is well known as being by his hand, as is also the life-sized fresco "Virgin and Child in Glory," in a tabernacle in the Via San Giovanni at San Gimignano. There is also a fine pair of Portraits by him in the Berlin Museum, and a Madonna, but the majority of his works are at San Gimignano, and the "Holy Family," which has been attributed to Ghirlandajo, at the Louvre, is most certainly by him. Other pictures by him are in the National Gallery, London, and the Pinakothek, Munich. He died, September, 1513.

DEPICTED in profile to the left against a dark background; her hair falls in curly tresses over her temples, and is arranged in bands and waves over the ears and back of the head. A fine black silken cord encircles her neck, and from it hangs a jewel with three pear-shaped pendant pearls. She wears a close-fitting red bodice cut square at the breast; parts of a white chemise are showing around the neck and at the open lacing of the bosom. Her sleeves, the left one of which is the only one showing, are of a blue material, with white insertions at the back, and embroidered with golden rays and tiny pendant sequins. Around her waist is a brown leather girdle, the end of which she holds between her superposed hands folded before her.

Canvas. Height, 23 inches; Width, 13 inches.

In the collection of the Hon. Andrew W. Mellon, Washington, D. C.

Formerly in the collection of Baron Michel Lazzaroni, Paris.



[21.]

RAPHAEL SANZIO

[*Umbrian School*, 1483-1520]

The Small "Cowper" Madonna

RAPHAEL SANZIO

[Umbrian School, 1483-1520]

The Small "Cowper" Madonna

RAPHAEL (RAFFAELLO SANZIO) was born at Urbino, April 6, 1483. He died at Rome, April 6, 1520. He was the son of the painter and poet, Giovanni Santi, who died in 1494 and left the orphan to the care of a priest. The boy became a pupil of Perugino and was influenced by Tomateo Viti and Pinturricchio, and later by Leonardo and Michelangelo. In 1504 he went to Florence, and in 1508 he was called to Rome by Pope Julius II, and painted the Stanze in the Vatican. In 1514 he accepted the office of architect of St. Peter's; in 1515 he was installed as director of the excavations among the ruins of ancient Rome. Among the most important works which he executed, besides the frescoes in the Vatican, may be noted: the Sposalizio, the Madonnas di Foligno, del Pesce, della Sedia, di Sisto, di Loreto, dell' Impannata and Perla; the St. Cecilia, the Transfiguration, the frescoes in the Church of Santa Maria della Pace and in the Villa Farnesina, and several portraits.

SEATED on a stone bench in the open air, in a quiet landscape, the Madonna holds the naked Child with her left hand, while He thrusts His left foot against her right hand and passes His arms around her neck, at the same time following her gaze in the direction of the worshippers assumed to be present just outside the picture. The hair of both is blond; the eyes brown; the Virgin's dress red and her mantle blue, lined with green. The flesh is radiantly golden, against a sky of pearly blue. On the right there is a country church on a hill, and on the left a stream. The church is probably San Bernardino, a Franciscan convent, a short distance from Urbino.

Wood. Height, 23 inches; Width, 17 inches.

In the collection of Mr. Joseph E. Widener, Elkins Park, Philadelphia, Pa.

Formerly in the collection of Lord Cowper at Panshanger; purchased by George Nassau, third Earl Cowper, when British Minister in Florence, about 1780, until which time it seems to have remained in a private collection at Urbino.

Exhibited at Manchester, 1857, No. 136; Burlington House, Old Masters, 1881, No. 148; Grafton Galleries, National Loan, 1909-1910, No. 70.

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[22.]

RAPHAEL SANZIO

[*Umbrian School*, 1483-1520]

The Agony in the Garden

RAPHAEL SANZIO

[Umbrian School, 1483-1520]

The Agony in the Garden

RAPHAEL (RAFFAELLO SANZIO) was born at Urbino, April 6, 1483. He died at Rome, April 6, 1520. He was the son of the painter and poet, Giovanni Santi, who died in 1494 and left the orphan to the care of a priest. The boy became a pupil of Perugino and was influenced by Tommaso Viti and Pinturicchio, and later by Leonardo and Michelangelo. In 1504 he went to Florence, and in 1508 he was called to Rome by Pope Julius II, and painted the "Stanza" in the Vatican. In 1514 he accepted the office of architect of St. Peter's; in 1515 he was installed as director of the excavations among the ruins of ancient Rome. Among the most important works which he executed, besides the frescoes in the Vatican, may be noted: the *Sposalizio*, the *Madonnas di Foligno*, *del Pesce*, *della Sedia*, *di Sisto*, *di Loreto*, *dell' Impannata* and "La Perla"; the *St. Cecilia*, the *Transfiguration*, the frescoes in the Church of *La Pace* and in the *Villa Farnesina*, and several portraits.

THE scene is laid in the Garden of Gethsemane, where the Saviour had gone to pray, together with his three disciples: Peter, James, and John. "And he was withdrawn from them about a stone's cast, and kneeled down and prayed, saying, Father, if thou be willing, remove this cup from me; nevertheless not my will but thine be done, and there appeared an angel unto him from heaven, strengthening him." (*St. Luke*, xxii. 41-43.) The Saviour kneels

in prayer towards the right, near a tree, in the centre, and an angel, holding a chalice, descends towards Him from the clouds. St. John reposes asleep upon a grassy bank at the left; St. James leans against the central tree asleep, while St. Peter reclines against a grassy mound at the right.

Wood. Height, 9½ inches; Width, 11 inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Roslyn, Long Island.

Painted in 1505 for the Nuns of St. Anthony at Perugia. In 1663 it was purchased by Christina, Queen of Sweden, from whom it passed to Cardinal Azzolini, and then into the collections of Odescalchi and the Duc d'Orléans. When the Orléans Gallery was sold in 1798, it passed through the Bryant and Eldin collections, and was subsequently acquired by Samuel Rogers, the English poet, at whose sale in 1856 it was purchased by the Baroness Burdett-Coutts, whose collection was sold in 1917.

Exhibited at Manchester, 1857; Royal Academy, 1876, 1893, 1902; Guildhall, London, 1890.

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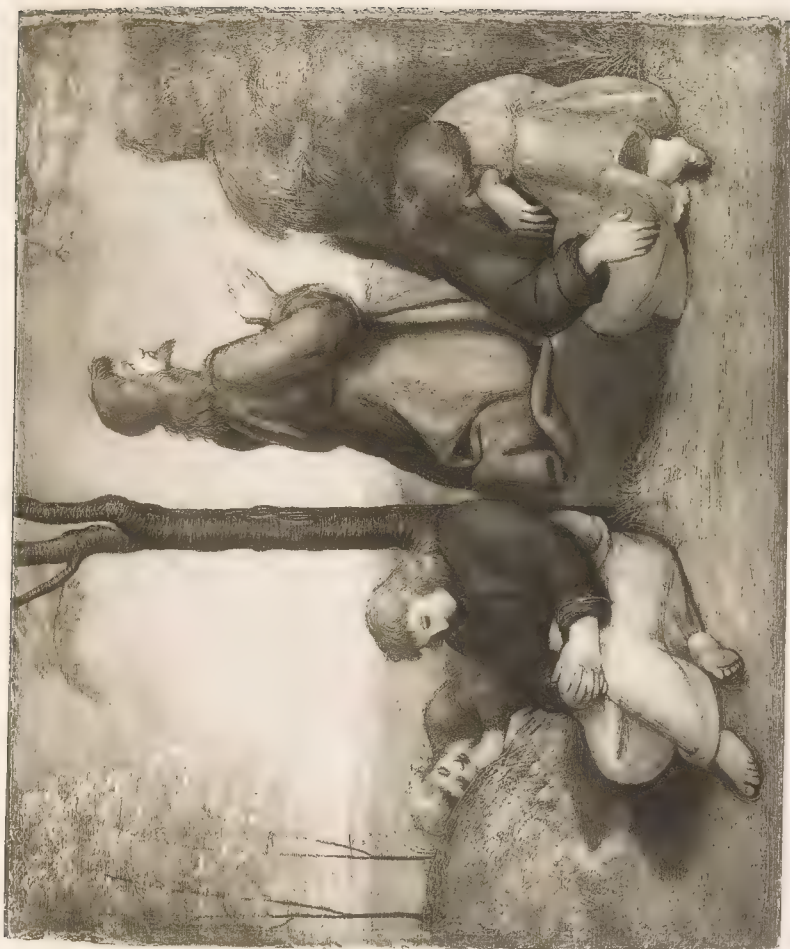
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[23.]

BENEDETTO BONFIGLI

[*Umbrian School, 1425-1496*]

The Madonna and Child with Angels

BENEDETTO BONFIGLI

[Umbrian School, 1425-1496]

The Madonna and Child with Angels

BENEDETTO BONFIGLI, or BUONFIGLI, was born about 1425, and was for a generation the centre of the Umbrian School and worked chiefly at Perugia. He was called to Rome by Pope Nicolas V, together with Fra Angelico and Benozzo Gozzoli. His work can hardly be studied outside Perugia where there are church-banners, altar-pieces and mural paintings from his hand, proving how he advanced from an almost Siennese, Gothic manner to one more closely akin to Florentine Renaissance. He died in 1496, leaving his School to Fiorenzo di Lorenzo and the greater Perugino.



THE MADONNA is seated against a background of rocks with two angels helping her to support the Child.

She wears a red tunic, cut square across the breast, edged with a band of embroidery and a blue mantle with yellow lining; a white veil leaves the blond hair partly uncovered and falls in long ends over both shoulders. She looks tenderly at the Child who is partly swathed in fine muslin and turns towards the observer, but clutches firmly at the mother's veil with His left hand. The right hand reaches out for the pomegranate which the Virgin is offering Him. The angel's red gown is edged with ermine, twice girdled and trimmed with a band of embroidered flowery cufic lettering. The halos are tooled in gold, the Child has the cruciform nimbus.

Wood. Height, 31½ inches; Width, 21 inches.

In the collection of Mr. Otto H. Kahn, New York.

Exhibited at the Metropolitan Museum, Italian Renaissance Exhibition. New York. 1913.

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[24.]

PIERO DELLA FRANCESCA

[*Florentine School*, 1416-1492]

The Crucifixion

PIERO DELLA FRANCESCA

[Florentine School, 1416-1492]

The Crucifixion

PIETRO DI BENEDETTO DEI FRANCESCHI was born at Borgo San Sepolcro about 1416, and died there in 1492. He was a pupil of Domenico Veneziano at Florence and must have received a scientific education as well. Piero's earliest known work, the "Madonna della Misericordia" at Borgo San Sepolcro, of 1445, combines a hieratic severity with a quite modern feeling for atmosphere. In 1451 he painted in fresco in the Malatesta temple at Rimini the portrait of Sigismondo accompanied by his greyhounds, kneeling before his patron saint. The severely poetical "Baptism of Christ" of the National Gallery must have been painted about this time. His most extensive extant series of frescoes, the "History of the Cross," in the choir of San Francesco at Arezzo, was painted between 1454 and 1464. About 1465 he worked for Federigo, the Duke of Urbino. Vasari tells us that Piero was blind for quite a number of years before his death.

side of the Cross, his head thrown back and hands raised, showing his consternation. In the centre foreground three soldiers are drawing lots for the purple robe upon which they are seated. At the extreme left a group of horsemen at rest, with Longinus holding the lance between his folded hands, is balanced at the right by an advancing cohort with banners and large shields marked S.P.Q.R. In the middle distance two large trees give depth to the picture. The background is formed of a hilly landscape with a winding river. The sky space is entirely of gold.



IN THE centre of the picture Christ is seen nailed to the Cross, the body drawn simply, reposeful, without any sign of suffering. Near the foot of the Cross, at the left, the Virgin in a blue mantle, has fainted and is supported standing by the two Marys, while the Magdalen, clad in a scarlet cloak, with streaming blond hair, is holding the Virgin's left hand. St. John, in rose-coloured mantle, stands at the right

Wood. Height, 14 inches; Width, 16 inches.

In the collection of Mr. Carl W. Hamilton, New York.

Formerly in the collections of Marco Antonio Colonna, Prince of Paliano, Rome, and the Doria Family, Milan.

Exhibited at the Fogg Art Museum, Harvard University. 1917.

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[25.]

SEGNA DI BONAVENTURA

[*Sienese School, circa 1305-1326*]

The Madonna and Child

[25.]


SEGNA DI BONAVENTURA

[*Sieneſe School, circa 1305-1326*]

The Madonna and Child

SEGNA DI BONAVENTURA, active at Siena about 1305-1326, was a pupil of Duccio di Buoninsegna. His chief works are a "Majesta" in the Church of Castiglione Fiorentino at Arezzo; "Christ on the Cross" in the Abbey of San Fiore; a "Virgin with Saints" in the Academy of Siena, and "Christ on the Cross, with the Virgin and St. John" in the National Gallery in London. In 1317 Segna painted a "Madonna and Child" for the church of the convent of Lecceto, some miles from Siena: it is now in the neighbouring church of S. Leonardo.

drawn over her head, a close-fitting white veil just showing, and a pale red tunic. Both tunic and mantle are bordered with an embroidery of spirals enclosed in lozenges and trellis in gold; a gold star is worked on the right shoulder, and on the hood. The Child has light brown curly hair and is draped in two shawls, one of a fine white texture, the other of a heavier red. He holds a small scroll in the right hand and with the left touches the mother's hand. The halos are set with jewels; the Child's is cruciform. Plain gold background.

HE VIRGIN is represented at half-length, slightly turned to the right, her head inclined towards the Child who is seated on her left arm and supported by her right hand. She is dressed in a blue mantle with the hood

Wood. Weight, 28 inches; Width, 18¾ inches.

In the collection of the Detroit Institute of Arts, Detroit, Michigan.

Formerly in the collection of Prince Léon Ouroussoff, late Russian Ambassador at Vienna and Paris.

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Illustrated.



[26.]

AMBROGIO LORENZETTI

[*Siennese School, active 1323-1348*]

The Holy Family

AMBROGIO LORENZETTI

[Sienese School, active 1323-1348]

The Holy Family

AMBROGIO LORENZETTI, younger brother of Pietro Lorenzetti, and by far the greater artist of the two, was one of the most highly-gifted of all Siena's painters. A pupil of his brother and influenced by Giotto and the Pisani. First heard of in 1324, when he purchased some land; next in 1331 when he painted some frescoes in San Francisco, Siena. His "Annunciation" in the Academy at Siena, better known as the "Madonna dei Donzelli," with angels' heads of almost Greek beauty, bears the date 1344, and is the last dated work which we have from his hand. A document of 1345 states that he was working in that year for the Signori Nove. He died probably in 1348 of the plague which also carried off his brother. His greatest triumphs came to him as a mural painter, and his most important work is the large fresco in the Sala dei Nove of the Palazzo della Signoria at Siena, consisting of three "Allegories of Good and Evil Government."



THE VIRGIN wears a dress of carmine red, over which is an ultra-marine mantle with a gold border; the Child, a mauve dress; Joseph, a grey-blue robe and carmine red mantle with a broad gold border. The hair of the Virgin and the Child is flaxen and that of Joseph is white; the grey-green walls of the room form a background for the figures. At their feet is a circular board upon which are spools of white, gold and green threads. Joseph is occupied in unwinding the threads, the position of the hands of the Virgin indicates without a doubt that she is knitting. Two golden needles hang down, two others are covered with her hands; neither any work already commenced, nor threads are noticeable. The carpet is indicated by a green and yellow panelled ground with red border, upon which black fields with white lions and red fields with black lions are arranged alternately. In the middle of the picture, seen through an arched passage, is a golden space serving as a window; to the left is a bedroom with a red and white striped coverlet. A flat, pale grey arch frames the scene, and a black and red mosaic fills the spandrels of the frame, surmounted by a vaulted cornice with a pleasing ornamentation in the lunettes. Over a roof is a gold-patterned ground, above which, in the apex, is the winged head of an angel.

Wood. Height, 20½ inches; Width, 10¼ inches.

In the collection of Sir Joseph Duveen, New York.

Formerly in the collection of Prince Léon Ouroussoff, late Russian Ambassador at Vienna and Paris.

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[27.]

LIPPO MEMMI

[*Sieneſe School*, 1290-1357]

The Madonna and Child

LIPPO MEMMI

[Sienese School, 1290-1357]

The Madonna and Child

LIPPO MEMMI, pupil and brother-in-law of Simone Martini, and a pupil probably of Duccio, influenced by Pietro and Ambrogio Lorenzetti, was born at Siena, 1290, and died there in 1357. His most important work is the gigantic fresco of the "Majestas" in the town hall at San Gimignano. His signed altar-pieces are found in the Church of the Servi at Siena, the Duomo of Orvieto, the Uffizi, and the Berlin Museum. Other paintings by Memmi are in the Vatican, the Borghese Palace, the San Francesco Chapel at Asciano, the Lindenau Museum at Altenburg, the Liechtenstein Collection, etc.

STANDING at three-quarter length, slightly turned to the right, her head inclined at three-quarter view towards the Child whom she supports with both hands, the Virgin is dressed in a rose-red tunic, on which the word AVE is embroidered in large capitals, and a blue hooded mantle, embroidered at the edge, with a star on the right shoulder. A transparent veil leaves part of the fair hair uncovered. The Child, seated on her left arm and planting the right foot against the cuff of her right arm, wears a long-sleeved tunic of white muslin and a mantle of pink brocade. In both hands He holds sprigs of hedge roses, offering the one in the right hand to His mother. The halos are elaborately wrought, the background is plain gold. On either side of the Virgin stand the miniature figures of St. John the Baptist, in hairy garment and coarse mantle, carrying the reed cross in the left hand, and St. Dominic, a book in his left hand, both pointing with the right hand towards the Virgin. Above, filling the pointed shape of the panel, are miniature groups of angels bearing the mystic emblems of the Virgin, with a choir of seraphim in the apex. In the predella St. Peter is flanked at his right by St. Cecilia, St. Catherine of Siena and St. Agnes, at his left by St. Ambrose, St. Catherine of Alexandria and St. Lucy. The gold frame is one piece with the panel.

Wood. Height, 26¼ inches; Width, 12 inches.

In the collection of Mr. Maitland F. Griggs, New York.

Formerly in the collections of Mr. Martin T. Smith, London, who purchased it in Italy in 1849; and Mr. R. E. Norton, Boston.



[28.]

PAOLO DI GIOVANNI FEI

[*Sieneſe School, active 1372-1410*]

The Madonna Enthroned

PAOLO DI GIOVANNI FEI

[*Sieneſe School, active 1372-1410*]

The Madonna Enthroned

PAOLO DI GIOVANNI FEI, *active about 1372 to 1410, was a pupil of Bartolo di Fredi and Andrea Vanni; he was afterwards master of Giovanni di Paolo and of Stefano di Giovanni Sassetta. He was especially successful as a painter of small panels of delicate workmanship and unusual decorative effect. Paintings by him are in the Siena Gallery; SS. Annunziata, Siena; Siena Cathedral; the Vatican, Rome; Naples Cathedral; the Wallace Collection, London, etc. The distinct influence of Paolo di Giovanni Fei is seen in the early works of Sassetta.*



THE MADONNA is enthroned and surrounded by her heavenly court. She is seated on a cushion of gold damask with tassels, clothed in a brocaded tunic with close-fitting sleeves and a wide mantle of ultra-marine. A large star is embroidered on the right shoulder, the hood covers the fair flowing hair only partly. She gazes straight out of the picture. With both hands she supports the Child who is seated sideways on her lap, resting His right foot playfully on her arm. His right hand clutches the Mother's mantle, in His left hand He holds a pomegranate which He seems to show to the spectator. He is dressed in a long-sleeved tunic of transparent material and wrapped in a brocaded shawl.

A choir of nine angels adoring hold a richly embroidered dossal behind the Virgin, the border reaches down to a marble platform of three steps. On the uppermost step stand the four Great Virgins: St. Lucy and St. Ursula at the right, St. Catherine of Alexandria and St. Agnes at the left. Below these, on the platform, stand to the left, St. Jerome, writing in a book, and St. Peter, grasping a huge key; to the right, St. John the Baptist, looking out of the picture, and St. Paul, with a sword. The point of the sword stabs the neck of the Serpent, coiled around the Tree of Life. At the feet of the Virgin, Eve is reclining on the ground within an opening in the steps; in her right hand she holds a scroll inscribed: EVA, in uncial letters, in her left a sprig of the Tree of Life.

Two spiral pillars form the sides of the picture, supporting on capitals, in relief, a seven-foiled arch, each cusp being occupied by the heads of the angels; each spandril contains a circular medallion, the two together, representing the Annunciation. All the figures have halos, richly ornamented; that of Eve is hexagonal with radiations.

Wood. Height, 3¼ inches; Width, 2¾ inches.

In the collection of Mrs. A. E. Goodhart, New York.

Formerly in the collection of Cav. Luigi Grassi, Florence.



[29.]

SASSETTA

[*Sieneſe School, 1392-1450*]

Saint Anthony in the Wilderness

SASSETTA

[Sienese School, 1392-1450]

Saint Anthony in the Wilderness

STEFANO DI GIOVANNI, called SASSETTA, born 1392, pupil of Paolo di Giovanni Fei, influenced by Duccio, Simone Martini, and the Lorenzetti, is the painter par excellence of the Franciscan legends. From 1437-1444 he worked at a large ancone for San Francesco in Borgo San Sepolcro, parts of which are now scattered in different private collections in France and Italy. Another ancone was devoted to St. Anthony Abbot. Panels with scenes from the life of this founder of the Egyptian cenobites have been traced in the Museum at Berlin, and the Jarves collection at New Haven, Conn. The present panel belongs to this series. Sassetta died in 1450.



THE HERMIT-SAINT stands alone in the foreground to the right in an attitude of overwhelming surprise, raising both hands and gazing with a rapt expression towards the ground to the left. His face is surrounded with white curly hair which mingles with the long white beard that falls in two strands low over his breast. He wears the black cloak and cowl of a monk, with a brown mantle, the ends of which are held up with the right hand together with the hermit's crutch. A rabbit is crouching on the bare ground. The landscape represents an arid wilderness; a stony path winds between two hills in the foreground to the door of a small red chapel with tiled roof and diminutive clock tower. The path is flanked on either side by twelve leafless trees. A stag, a fawn, and another rabbit in the middle ground appear to be unaware of the Saint's presence. In the middle distance is seen a grey-green lake with a hilly promontory to the left and a hill crowned with a castle to the right. Behind the chapel a group of cypresses; in the background a range of dark undulating hills with two snowy peaks showing behind them. The sky, over which pass reddish clouds, is of gold, which gives the impression of a glowing sunset.

Wood. Height, 19 inches; Width, 13 inches.

In the collection of Mr. Philip Lehman, New York.

Formerly in the collection of Prince Léon Ouroussoff, late Russian Ambassador at Vienna and Paris.

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[30.]

MATTEO DI GIOVANNI

[*Sieneſe School, circa 1430-1495*]

The Madonna and Child with Saints and Angels

MATTEO DI GIOVANNI

[Sienese School, circa 1430-1495]

The Madonna and Child with Saints and Angels

MATTEO DI GIOVANNI DI BARTOLI was born about 1430, the son of a tradesman from Borgo San Sepolcro, who settled at Siena. His first master was probably the Umbrian painter Piero della Francesca. In Siena he was influenced by Domenico di Bartolo and Vecchietta. Technically, Matteo was the foremost painter of his time in Siena. He was twice married, the first time in 1463, and had a numerous family. He died at Siena in 1495, one of the most highly praised Sienese painters of his time, who influenced many artists, especially Cozzarelli. To his most important works belong the "Madonna della Neve" (1477), and the "Coronation of St. Barbara" in St. Domenico, Siena; the "Assumption of the Virgin" in the National Gallery, London; the "St. Jerome in the Cell" in the Fogg Art Museum, Boston; and the "Slaughter of the Innocents," which he painted three times.

monk's habit, is seen writing in a missal; at the right St. Catherine, dressed in an embroidered gown and white veil, is holding a missal, a fragment of her wheel of torture, and the palm of her martyrdom. Behind, two angels are singing. The background and nimbi are of gold heightened with burnished ornamentation of repeated patterns; on the nimbus of the Virgin is inscribed: AVE (MARIA) GRATIA PLENA.



THE VIRGIN is seated and seen at three-quarter length, holding the Child upon her left arm and supporting Him with her right as He gazes up into her face; her dark blue mantle is drawn high over her head like a hood exposing a white transparent veil covering her hair and forehead; her gown is richly embroidered, in red and gold, with a pineapple pattern. At the left, the venerable hermit, St. Anthony, in

Wood. Height, 29 inches; Width, 20 inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Roslyn, Long Island.
Formerly in the collection of Lord Ashburnham, Ashburnham Place, Battle, Sussex, England.

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[31.]

BENVENUTO DI GIOVANNI

[*Sienese School*, 1436-1517]

The Madonna and Child

BENVENUTO DI GIOVANNI

[Sienese School, 1436-1517]

The Madonna and Child

BENVENUTO DI GIOVANNI DI MEDEL GUATA, also known as *Benvenuto da Siena*, was born on September 13, 1436, his father, Giovanni, being a master mason. Little is known of the life of this last and perhaps most refined of all painters of the Sienese School. A pupil of Vecchietta, he was permanently employed at the Baptistery of San Giovanni at Siena in 1455. His earliest extant pictures, dated 1466, are at Volterra. His early work shows the influence of Matteo di Giovanni, and he carried into the sixteenth century the decorative ideals of that early Sienese master. His most celebrated work, the beautiful altar-piece in the parish church of Montepertuso, is signed and dated 1466. He died about 1517.



THE VIRGIN stands at three-quarter length behind a wooden parapet with architectural moulding, supporting with her right hand the Child who is seated on a cushion covered with gold damask and adorned with gold tassels. She wears an elaborate robe of gold brocade, the short bodice embroidered with pearls and precious stones, and the skirt closely pleated. At the neck and wrist a narrow band of linen. The hooded mantle of ultra-marine with gold embroidered border is only half drawn over the head, the fair hair is entirely covered by the transparent veil which falls in severe pleats over both shoulders. Her head is inclined towards the right shoulder and in three-quarter view. She gazes at the Child to whom she offers with the left hand a broken pomegranate which He grasps with His right hand. His left hand plays with a gold chain which laces her bodice. The Child is nude, except for a transparent veil held around the body by a sash of pale violet; His head is covered with short blond curls, and He gazes out of the picture. The Virgin's halo is inscribed AVE GRATIA PLENA DOMINI, with flowery tendrils between the words. Both halos are elaborately ornamented.

Wood. Height, 24 $\frac{3}{4}$ inches; Width, 14 $\frac{1}{8}$ inches.

In the collection of Mr. Philip Lehman, New York.

Formerly in the collections of M. Ernest Odier, Paris; M. Maurice Chabrières-Arlès, Oullin, near Lyons; and at one time the property of Pope Pius II (Aeneas Sylvius Piccolomini), the coat of arms of whose family is stamped on the reverse of the panel.

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[32.]

NEROCCIO DEI LANDI

[*Sieneſe School*, 1447-1500]

The Madonna and Child with Saints Magdalen and Sebastian

NEROCCIO DEI LANDI

[Sienese School, 1447-1500]

The Madonna and Child with Saints Magdalen and Sebastian

NEROCCIO DI BARTOLOMMEO DI BENEDETTO DEI LANDI DEL POGGIO MALAVOLTI, born 1447, was a pupil of Lorenzo Vecchietta and was later influenced by Francesco di Giorgio with whom he worked in partnership, and also by Giovanni di Paolo. His earliest extant work is the statue of "St. Catherine of Siena" which he carved for the new Oratorio in Fontebranda in 1470. In 1483 the Signoria commissioned him to make designs for the new marble floor of the Duomo: his "Hellespontine Sibyl" is the most beautiful of the sibyls on the floor and fortunately well preserved. Neroccio was a talented sculptor and illustrious painter, and was to the Sienese School of the late 15th century what Simone Martini had been a hundred years earlier. He died in 1500.



THE VIRGIN, seen at three-quarter length, slightly turned towards the right, is seated upon a chair, the carved and scrolled arm of which is showing at the left; she supports the Child upon her lap, while His attention is directed towards the right and His right hand raised in benediction. The Virgin's gown is a pale rose red, with an azure embroidered strip across

the breast, her veil a transparent white, her hooded mantle a dark blue with a star embroidered on the right shoulder. The Child is in a tunic of violet-gold. The flesh tones are grey, with the green underpaint visible. To the left St. Magdalen, as a very young girl with hair unbound, holds in her right hand an ampulla of late Roman design. To the right St. Sebastian, a fair curly haired youth with nine bleeding wounds, holds an arrow in the left hand. The halos are incised with elaborate patterns, the background is of plain gold with an incised arched pattern.

Wood. Height, $35\frac{3}{4}$ inches; Width, $24\frac{3}{8}$ inches.

In the collection of Mr. Philip Lehman, New York.

Formerly in the collection of Prince Léon Ouroussoff, late Russian Ambassador at Vienna and Paris.

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[33.]

GIOVANNI BARONZIO DA RIMINI

[*Romagnese School, circa 1330-1362*]

The Madonna and Child with Angels

GIOVANNI BARONZIO DA RIMINI

[Romagnese School, circa 1330-1362]

The Madonna and Child with Angels

GIOVANNI BARONZIO DA RIMINI is little known, but, doubtless, he was the successful propagator of Giotto's art in Romagna; active about 1330-1350. He lived in the Marches, and mention of his tomb, in the Tempio Malatestiano at Rimini, as being of 1362 indicates that he must have died about that year. His chief extant works are a signed *Madonna and Angels with Saint Louis of Toulouse and Saint Francis*, dated 1345, now in the Gallery of Urbino, a signed *Crucifix*, in which there is a supposed portrait of Dante, in San Francesco at Ravenna, dated 1344, and the wall-paintings of Santa Maria in Porto Fuori, near Ravenna.



THE VIRGIN is seated on a throne, behind her back five angels support a large dossal with a geometrical star pattern in a graceful drapery. She is dressed in a flowing robe with closely fitting sleeves; a mantle is thrown lightly over the shoulders and drawn across the knees in a mass of crinkly folds. Her hair is hidden beneath a white veil with long ends falling over the shoulders. Her right hand supports the right foot of the Child who is seated upright on her left arm, dressed in a long tunic. His right hand lifts the Mother's veil, in the left He holds a huge grasshopper. His cruciform halo is richly chased, the Virgin's bears in uncial letters the words AVE. MARIA. GRATIA. PLENA. DÑS.; the angels have simpler halos with beaded bands. The throne and platform are of white marble inlaid with coloured marble. The armrests are surmounted by small heraldic lions. Gold background.

Wood. Height, 40¼ inches; Width, 19¼ inches.

In the collection of Mr. Otto H. Kahn, New York.

Formerly in the collection of Prince Léon Ouroussoff, late Russian Ambassador at Vienna and Paris.



[34.]

FRANCESCO FRANZIA

[*Bolognese School*, 1450-1517]

The Madonna and Child with Saints

FRANCESCO FRANCIA

[Bolognese School, 1450-1517]

The Madonna and Child with Saints

FRANCESCO FRANCIA (*Francesco di Marco Raibolini, called Il Francia*) was born at Bologna in 1450, and died there in 1517. Francia was the son of a carpenter and began his life in the goldsmith's shop. He acquired considerable reputation by his designs for coins and medals, his gold and silver enamels, and especially his works in niello. Giovanni Bentivoglio II became the patron of Francia and appointed him Master of the Mint. In 1511 Francia was elected one of the *Gonfalonieri* of the people; in 1512 he was re-elected to the mastership of the Goldsmith's guild, and in 1514 he became "Master of the Four Arts." Francia's early style in painting is quite Ferrarese, influenced especially by the works of Lorenzo Costa. About 1500 he developed his own personal style, as can be seen at its best in the great altar-piece of the National Gallery, in a series of frescoes in St. Cecilia at Bologna, and in the "Madonna of the Rose Garden" at Munich.

across the knees. On her lap she holds with both hands the Child who has two cherries in His left hand. Behind the Virgin stands, to the right, St. Dominic, an old man with a long grey beard, almost bald, dressed in a red habit. At the left, over the Virgin's right shoulder, gazes St. Francis, a staff in the right hand which shows the stigma. All these have thin gold halos. The Child's halo is missing. The hilly landscape with trees in the middle ground, and the lake with the turreted city in the background, are reminiscent of the artist's wall-painting in the Oratorium of St. Cecilia at Bologna. On the parapet the signature: *Francia aurifaber*—p.



THE VIRGIN is seated behind a stone parapet, visible to below the knees. Her head with plainly smoothed hair, parted in the middle and falling over the shoulders, is slightly inclined to the right. Her eyes gaze at the beholder. She wears a dark red robe, slashed at the shoulder and showing there and at the neck a white undergarment. A voluminous cloak of blue, lined with green, falls over the left shoulder and is drawn

Wood. Height, 29¾ inches; Width, 22½ inches.

In the collection of Mr. John R. Thompson, Chicago.

Formerly in the collection of Commendatore Elia Volpi, Villa Pia, Florence.

Painted in 1506 for Cardinal Riario, Titular Cardinal of Damaso, and confiscated together with all his property in 1515 (when he was accused of conspiracy), by Pope Leo X, and placed in the Vatican, where it remained until the middle of the seventeenth century. It was then bestowed by Pope Innocent X upon one of his intimates, a member of one of the oldest Patrician families of Rome, from whose collection it passed into that of Prof. Volpi in 1915.

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[35.]

FRANCESCO FRANZIA

[Bolognese School, 1450-1517]

The Virgin and Child with the Infant St. John and an Angel

FRANCESCO FRANCIA

[Bolognese School, 1450-1517]

The Virgin and Child with the Infant St. John and an Angel

FRANCESCO FRANCIA (Francesco di Marco Raibolini, called *Il Francia*) was born at Bologna in 1450, and died there in 1517. Francia was the son of a carpenter and began his life in the goldsmith's shop. He acquired considerable reputation by his designs for coins and medals, his gold and silver enamels, and especially his works in niello. Giovanni Bentivoglio II became the patron of Francia and appointed him Master of the Mint. In 1511 Francia was elected one of the *Gonfalonieri* of the people; in 1512 he was re-elected to the mastership of the Goldsmith's guild, and in 1514 he became "Master of the Four Arts." Francia's early style in painting is quite Ferraresque, influenced especially by the works of Lorenzo Costa. About 1500 he developed his own personal style, as can be seen at its best in the great altar-piece of the National Gallery, in a series of frescoes in St. Cecilia at Bologna, and in the "Madonna of the Rose Garden" at Munich.

adorned with jewels, supporting the infant St. John, who is dressed in a blue smock and carrying a slender cross over his left shoulder, as he steps with one foot upon a balustrade.

At the back of the panel is an incised circle surmounted by a cross and containing the letters I. O. F. (said to be intended for *Ipse opus Francia*, i. e. Francia's own work, but possibly a later addition by one of the owners of the panel).



THE VIRGIN is seated and holds the nude Infant on her right knee. She wears a crimson dress, edged with gold embroidery at the neck, and a blue mantle, which also covers her head, edged with gold embroidery. A white gauze veil covers her hair. The Child holds a blue ball in His left hand and holds His right hand in benediction. On the right appears an angel, in a rose-coloured gown and yellow mantle,

Wood. Height, 23½ inches; Width, 19¾ inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Roslyn, Long Island.

Formerly in the collection of Comtesse Edmond de Pourtalès, Paris.

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[36.]

BERNARDINO LUINI

[*Milanese School, 1475-1532*]

The Virgin and Child

BERNARDINO LUINI

[Milanese School, 1475-1532]

The Virgin and Child

BERNARDINO LUINI was born about 1475 at Luino on the Lago Maggiore, pupil of Stefano Scotti; influenced at first by Borgognone, as proved by his early frescoes from the Villa Pelucca near Monza, the best known of which is the "Entombment of St. Catherine," now in the Brera. About 1510 he came under the spell of Leonardo da Vinci. He approached the latter's style so closely that several of his best works have for a long time been attributed to Leonardo himself. In the last period of his life, from about 1520, to his death in 1532, Luini developed a style of his own which led to the mural paintings in Santa Maria dei Miracola, Saronno (1526), and culminated in the grandiose crucifixion in Santa Maria degli Angeli at Lugano, painted in 1529.

both shoulders. Her left hand is folded over the Child's left arm whom she also supports with her right arm. He stands firmly on His right leg, stepping to the right, but turned back to the left with extended right arm, ready to grasp the colombine flower which His Mother is holding between thumb and index finger of her right hand. His head is covered with fair curls; He is unclothed except for a yellow drapery over the left shoulder. The background consists of a brown, rocky grotto with protruding ledges on which plants are growing, the most significant of which is a cyclamen with three blossoms at the upper left corner.



THE VIRGIN is standing at the right, clothed in a dress of dark red with wide sleeves, showing a yellow lining. Beneath these, her arms are covered with more closely fitting sleeves of deep blue, ending in yellow wristbands with white frills. The mantle and headdress are dark blue, the auburn hair falls in light waves upon

Wood. Height, 27 inches; Width, 20½ inches.

In the collection of Mr. John R. Thompson, Chicago, Ill.

Formerly in the collection of Mr. R. Chillingworth, Lucerne, Switzerland.

Bibliography:

Six Pictures, etc., in the collection of Mr. John R. Thompson, Chicago, Ill. *Privately printed*, New York, 1924. *Illustrated*.



[37.]

BERNARDINO LUINI

[*Milanese School*, 1475-1532]

The Madonna and Child with Saint Catherine of Alexandria

BERNARDINO LUINI

[Milanese School, 1475-1532]

The Madonna and Child with Saint Catherine of Alexandria

BERNARDINO LUINI was born about 1475 at Luino on the Lago Maggiore, pupil of Stefano Scotti; influenced at first by Borgognone, as proved by his early frescoes from the Villa Pelucca near Monza, the best known of which is the "Entombment of St. Catherine," now in the Brera. About 1510 he came under the spell of Leonardo da Vinci. He approached the latter's style so closely that several of his best works have for a long time been attributed to Leonardo himself. In the last period of his life, from about 1520, to his death in 1532, Luini developed a style of his own which led to the mural paintings in Santa Maria dei Miracola, Saronno (1526), and culminated in the grandiose crucifixion in Santa Maria degli Angeli at Lugano, painted in 1529.



THE MADONNA is seated in the centre, turned to the right, her left foot resting on a stone. She is dressed in a red robe with wide sleeves. Her dark blue mantle is pinned up at the right arm. The head is covered by a light-brown wimple; over this a dark-brown hood is thrown back, leaving the neck free, while covering the shoulders.

With both hands she supports the Child who is seated on her left, raised knee, resting His feet on her right knee. In the left hand He holds a columbine flower, the right is extended towards St. Catherine, to whom He offers an unopened palm-leaf. St. Catherine kneels upon the ground at the left, her right knee rests on a fragment of spiked wheel. She wears a rich brocaded robe with wide sleeves. Her red mantle is thrown over the left shoulder and shows the green lining across the back and beneath the right arm. At her breast is a pendant of precious stones, attached to a collaret of jewels around the shoulders. Her hair is braided, over which she wears a jewelled crown.

The distant background is formed of an alpine range of blue mountains, with heavy clouds trailing above, and a lake beneath. In the middle distance at the left a walled city with high towers is nestling in the shadow of some green wooded hills. An undulating plateau, with a single juniper and ash tree on either side of the Virgin's head, fills the middle ground; from the steep bank at the left a spring issues and forms a brook. The whole scene is alive with symbolism: the stag on the hill to the right, the bird attacked by a snake, and the swan on the brook are symbols of the soul seeking salvation: the unicorn to the right and the huntresses to the left, driving out a satyr, form a Triumph of Chastity.

Canvas. Height, 48 inches; Width, 38½ inches.

In the collection of Mrs. T. J. Emery, Cincinnati.

Formerly in the collection of General Sir Robert Browne-Clayton, to whom it was presented in 1794 by Pope Pius VI (1717-1799).



[38.]

ANTONIO PISANO

[Veronese School, 1397-1455]

Portrait of a Young Lady

ANTONIO PISANO

[Veronese School, 1397-1455]

Portrait of a Young Lady

ANTONIO PISANO, called PISANELLO, was the greatest medallist of North Italy in the first half of the fifteenth century, and one of the most influential painters of the early Veronese and Venetian Renaissance. Born in 1397, at San Vigilio, in the Veronese territory. Worked at Verona (about 1420-24), Pavia (about 1430), Rome (1431-32), Venice (1433-38, 1446), Mantua (about 1439 and 1440), Ferrara (1443), Rimini (1445), Milan (before 1447), and in Naples (1448-49). Pisano is better known as a medallist, as only a few of the pictorial works which he is recorded to have executed, now exist. Those which remain, however, suffice to justify his high reputation among contemporary writers. There are two portraits by him in the Louvre and in Bergamo, also the painting in the National Gallery, representing St. Anthony and St. George adoring the Virgin.

BUST with the head turned in profile to the left. Golden pins are in her blond hair over which is worn a coiffure of puffed, twisted, and embroidered material enhanced by blue and gold sequins. The lady is dressed in a dark blue mantle of velvet, high at the neck with a collar of white lawn and grey fur; about the shoulders is a white collarette of spangled embroidery, and around the waist a narrow girdle to match; a double chain of gold filigree beads is looped from arm to arm. Black background.

Panel: Height, 20¾ inches; Width, 14¾ inches.

In the collection of Mr. Clarence H. Mackay, Harbor Hill, Roslyn, Long Island.

Formerly in the collection of M. Villeroy, Paris.

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- W. R. VALENTINER: *Catalogue of the Clarence H. Mackay Collection.* New York, 1926. No. 1. *Illustrated.*

There are only three known portraits by this master: the female portrait in the Louvre, the male portrait in Bergamo, and the present one. The position of the head in profile, as in all medals by the artist, is characteristic of his paintings. The extraordinary technical skill with which the ivory flesh tints, the pattern of the costume, and the coiffure, have been executed, also occurs in other works of Pisanello. The present portrait may be somewhat earlier in style than the former two, as the plastic quality is more marked. The figure stands against a plain black background, instead of a foliated or ornamented one; the modelling is softer and more pictorial in the Louvre and Bergamo portraits, while in our portrait we even find a raised gesso pattern with gilding in the hair, a frequent occurrence in early Venetian paintings, but found in no other known works by Pisanello.



[39.]

ANDREA MANTEGNA

[*Paduan School*, 1431-1506]


Tarquin and the Cumaean Sibyl

ANDREA MANTEGNA

[Paduan School, 1431-1506]

Tarquin and the Cumaean Sibyl

ANDREA MANTEGNA was born at Vicenza in 1431, mentioned ten years later, in 1441, as a pupil of Squarcione at Padua. His earliest extant canvas is the "St. Euphemia" at Naples, signed and dated 1454. His earliest paintings are the frescoes in the Eremitani at Padua. Between 1457 and 1459 Mantegna created his great altar-piece of St. Zeno at Verona. In 1459 he was called to Mantua by the Marquis Gonzaga, and remained in his service and that of his successors, to his death in 1506. The triptych of the "Adoration" at the Uffizi, the "Death of the Virgin" of the Prado, and the "Dead Christ" of the Brera at Milan belong to his first stay at Mantua. The "Triumph of Caesar," at Hampton Court, the "Parnassus," and the "Triumph of Virtue," the "Madonna della Vittoria" in the Louvre, and the "Madonna with St. John and the Magdalen," in the National Gallery, belong to his latest and finest works. His immense influence is noticeable not only in Northern Italy, but also North of the Alps.

TWO FIGURES, full length, are standing before an open portal, facing each other. At the left is a stately woman of classic type, on her head a wide stephane with embossed acanthus scrolls and jewels at the points, over a veil of transparent material which only partly covers a mass of close spiral curls. She is dressed in a sort of Ionic robe, a long tunic with close fitting sleeves, which are buttoned over the fuller sleeves of some undergarment. Over the tunic she wears a peplum with wide sleeves reaching to the elbow; over this a mantle is fluttering in the breeze. With her left hand she seizes a large scroll which the man at the right is holding, and with the right hand she points to a particular inscription. The man, a patriarchal figure, raises his right hand in emphasis. He is also dressed in a robe of voluminous folds, which reaches halfway below the knees and shows the loosely fitting braccæ. His mantle is draped over the left arm and falls to the floor behind him. He wears a tasselled turban. At the right, a pilaster, decorated in relief with an acanthus motive.

Canvas. Grisaille and Gold. Height, 21¾ inches; Width, 19 inches.

In the collection of Mrs. T. J. Emery, Cincinnati.

Formerly in the collection of the Duke of Buccleuch, Montague House, London.

Exhibited at the Exhibition of Old Masters, Royal Academy, London, 1872. No. 242.

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[40.] .

ANDREA MANTEGNA

[*Paduan School*, 1431-1506]

Judith Before the Tent of Holophernes

ANDREA MANTEGNA

[Paduan School, 1431-1506]

Judith Before the Tent of Holofernes

ANDREA MANTEGNA was born at Vicenza in 1431, mentioned ten years later, in 1441, as a pupil of Squarcione at Padua. His earliest extant canvas is the "St. Euphemia" at Naples, signed and dated 1454. His earliest paintings are the frescoes in the Eremitani at Padua. Between 1457 and 1459 Mantegna created his great altar-piece of St. Zeno at Verona. In 1459 he was called to Mantua by the Marquis Gonzaga, and remained in his service and that of his successors, to his death in 1506. The triptych of the "Adoration" at the Uffizi, the "Death of the Virgin" of the Prado, and the "Dead Christ" of the Brera at Milan belong to his first stay at Mantua. The "Triumph of Caesar," at Hampton Court, the "Parnassus," and the "Triumph of Virtue," the "Madonna della Vittoria" in the Louvre, and the "Madonna with St. John and the Magdalen," in the National Gallery, belong to his latest and finest works. His immense influence is noticeable not only in Northern Italy, but also North of the Alps.

UDITH, clad in a white, sleeveless tunic reaching to her sandalled feet, and a loosely draped blue mantle which covers the right arm, stands at the opening of a tent. Her body is slightly turned to the left, she looks intently over the shoulder, out of the picture. Her right hand grasps the gold hilt of a short square-headed sword with gold inlays on the steel blade. With the left hand she holds the severed head of Holofernes over the bag held open by her attendant. The attendant is an elderly woman; a turban covers the head and forehead and she looks at the bleeding head of the enemy of her people. She has bare feet and wears white linen trousers, a short yellow tunic with full sleeves, and a red cloak. On a gilt bed in the tent, at the left side of Judith, appears the upturned foot of the dead Holofernes. The tent is pale rose-coloured with gold tasselled lambrequins and a gold border with cufic letters. The floor is of stone flags, partly broken and strewn with pebbles.

Panel. Height, 12 inches; Width, 7½ inches.

In the collection of Mr. Joseph Widener, Lynnewood Hall, Elkins Park, Penn.

Formerly in the collection of the Earl of Pembroke and Montgomery, Wilton House, Salisbury, England. Originally in the collection of King Charles I, of England.

Exhibited at the Exhibition of Art Treasures, Manchester, 1857; at the New Gallery, Venetian Art, 1894-1895; at the National Loan Exhibition, Grosvenor Gallery, 1913.

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[41.]

GIOVANNI BELLINI

[*Venetian School, 1428-1516*]

The Madonna and Child

GIOVANNI BELLINI

[Venetian School, 1428-1516]

The Madonna and Child

GIOVANNI BELLINI, born about 1428, pupil of his father Jacopo Bellini, influenced by his brother-in-law Mantegna and later by Antonello da Messina, started on an independent career only after his father's death in 1470. Among his earliest works are a series of representations of the "Pieta," of which the two at Bergamo and the Brera are perhaps the most profound and fervent, and "Christ's Agony in the Garden" in the National Gallery, all showing Mantegna's influence. The complete and intimate revelation of Bellini's intensity of feeling and technical mastery of form and colour is displayed in his large altar-pieces. The greatest of these are at Pesaro (1475); at San Giobbe (1486), now in the Academy, Venice; and the two, painted in 1488, still in their original churches of the Frari, at Venice, and Murano. As a septuagenarian he painted several semi-religious "Allegories" at Florence and Venice, and the "Portrait of Doge Loredan" in the National Gallery, London. He died in November, 1516.

The left is resting on the parapet with thumb touching the Child's left leg. The Child leans against the Mother's left shoulder, turned to the left and looking out of the picture. His curly head is covered with a close-fitting cap with ribbons tied beneath the chin. He wears a short, sleeveless tunic over a chemise of which only the sleeves are visible, and a wide blue sash with a striped pattern. His right hand is lifted in blessing while the left clutches the Mother's fingers. On the parapet, to the left, a capsicum pod, to the right a crystal ball. Behind the Madonna's head hangs a heavy garland of capsicum. A wide landscape fills the background. At the left a road is meandering through a grove to the gates of a city with high Gothic towers. Hills close the horizon, with a fortress and a winding river to the right. The sky is full of clouds.



THE VIRGIN stands full face, at three-quarter length behind a parapet, supporting the Child standing up on it.

Both her tunic and mantle show embroidered borders of an interlaced design. Her head is slightly turned to the right and covered with a heavy white veil, falling low down over the shoulders, leaving part of the fair wavy hair uncovered. The face is a pure oval, the eyes are set wide apart, almond shaped. The right hand with thumb wide apart, supports the Child's body, the

In the collection of Mr. Philip Lehman, New York.

From the collection of Prince Potenziani, Rieti, Italy.

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BERNHARD BERENSON: Venetian Painting in America. New York, 1916, p. 71. *Illustrated.*



[42.]

GIOVANNI BELLINI

[*Venetian School, 1428-1516*]

Portrait of a Young Man

GIOVANNI BELLINI

[Venetian School, 1428-1516]

Portrait of a Young Man

GIOVANNI BELLINI, born about 1428, pupil of his father Jacopo Bellini, influenced by his brother-in-law Mantegna and later by Antonello da Messina, started on an independent career only after his father's death in 1470. Among his earliest works are a series of representations of the "Pieta," of which the two at Bergamo and the Brera are perhaps the most profound and fervent, and "Christ's Agony in the Garden" in the National Gallery, all showing Mantegna's influence. The complete and intimate revelation of Bellini's intensity of feeling and technical mastery of form and colour is displayed in his large altar-pieces. The greatest of these are at Pesaro (1475); at San Giobbe (1486), now in the Academy, Venice; and the two, painted in 1488, still in their original churches of the Frari, at Venice, and Murano. As a septuagenarian he painted several semi-religious "Allegories" at Florence and Venice, and the "Portrait of Doge Loredan" in the National Gallery, London. He died in November, 1516.

a dark tunic, with wide perpendicular pleats in front, which is relieved at the neck by a narrow white band, the edge of which is folded across in front. Dark neutral background.



THE bust of a youth, seen almost full face, slightly turned to the left. The broad oval face shows angular shadows on the left cheek; the eyes, set wide apart, are blue, the iris crystalline. The strong straight nose has sensitive nostrils, the closed lips are full and shapely. The lobe of the left ear and part of the eyebrows are just visible beneath the closely puffed and rolled mass of hair, the "zazzera," which covers the forehead and temples entirely and falls down to the back of the neck. He wears

Wood. Height, 10½ inches; Width, 8¼ inches.

In the collection of Sir Joseph Duveen, New York.

Formerly in the collections of the late Mr. William Salomon, New York; and Baron Arthur de Schickler, Paris.

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LIONELLO VENTURI: Studii Antonelliani. In "L'Arte," 1908, p. 449. *Illustrated, fig. 4.*

This portrait was in the Schickler collection attributed to Antonello da Messina, and given to Alvise Vivarini by Prof. A. Venturi on the strength of its affinity with the Alvise in the Salting Bequest collection, in the National Gallery, London.



[43.]

GIOVANNI BELLINI

[*Venetian School*, 1428-1516]

The Virgin and Child with Saint Peter and Saint Clare

GIOVANNI BELLINI

[Venetian School, 1428-1516]

The Virgin and Child with Saint Peter and Saint Clare

GIOVANNI BELLINI, born about 1428, pupil of his father Jacopo Bellini, influenced by his brother-in-law Mantegna and later by Antonello da Messina, started on an independent career only after his father's death in 1470. Among his earliest works are a series of representations of the "Pieta," of which the two at Bergamo and the Brera are perhaps the most profound and fervent, and "Christ's Agony in the Garden" in the National Gallery, all showing Mantegna's influence. The complete and intimate revelation of Bellini's intensity of feeling and technical mastery of form and colour is displayed in his large altar-pieces. The greatest of these are at Pesaro (1475); at San Giobbe (1486), now in the Academy, Venice; and the two, painted in 1488, still in their original churches of the Frari, at Venice, and Murano. As a septuagenarian he painted several semi-religious "Allegories" at Florence and Venice, and the "Portrait of Doge Loredan" in the National Gallery, London. He died in November, 1516.

The MADONNA, wearing a hooded mantle of crimson hue and ample folds, over a dark blue robe and white veil, is seen at half-length, behind a balustrade. She is facing the observer, with head turned very slightly towards the right, and supports with the right hand the Child who stands, undraped, on the cornice before her, His left foot resting on her left hand. He raises His right hand as for blessing, His head is inclined to the left and covered with light brown curls. On either side of the Madonna, but behind her and partly covered by her mantle, stand, to the left, St. Peter, with furrowed face and short grey beard, his key just showing above the Virgin's arm; to the right, St. Clare, the founder of the Franciscan Order of the Poor Clares. She wears a white veil over her head and carries a slender cross in the right hand. Her head is slightly inclined towards the centre and she glances towards the observer. On the parapet the inscription: IOANNES BELLINUS P. The nimbi consist of thin fillets of gold, the background is of a dark colour.

Canvas. Height, 29¾ inches; Width, 19¾ inches.

In the collection of Mr. J. R. Thompson, Chicago.

Formerly in the collection of Mr. Walter Wysard, Pangbourne, Buckinghamshire, England.

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Six Pictures, etc., in the Collection of Mr. John R. Thompson, Chicago, Ill. *Privately printed*, New York, 1924. *Illustrated*.



[44.]

GIOVANNI BELLINI

[*Venetian School*, 1428-1516]

The Madonna and Child


GIOVANNI BELLINI

[Venetian School, 1428-1516]

The Madonna and Child

GIOVANNI BELLINI, born about 1428, pupil of his father Jacopo Bellini, influenced by his brother-in-law Mantegna and later by Antonello da Messina, started on an independent career only after his father's death in 1470. Among his earliest works are a series of representations of the "Pieta," of which the two at Bergamo and the Brera are perhaps the most profound and fervent, and "Christ's Agony in the Garden" in the National Gallery, all showing Mantegna's influence. The complete and intimate revelation of Bellini's intensity of feeling and technical mastery of form and colour is displayed in his large altar-pieces. The greatest of these are at Pesaro (1475); at San Giobbe (1486), now in the Academy, Venice; and the two, painted in 1488, still in their original churches of the Frari, at Venice, and Murano. As a septuagenarian he painted several semi-religious "Allegories" at Florence and Venice, and the "Portrait of Doge Loredan" in the National Gallery, London. He died in November, 1516.

and steps with the left foot out on the ledge, while she draws her mantle close over His right leg. He is dressed in a short white tunic with rolled sleeves; His head is covered with fair curly hair and He looks out of the picture towards the left. The background is a dark, neutral colour.

HE VIRGIN is seen at half-length standing behind a parapet, on which she rests both arms. Her head is inclined to the left, she faces the observer. She is wrapped in a dark blue mantle with embroidered border which almost covers the white veil and red tunic with narrow white edges at neck and wrists. The face, a long oval with a somewhat melancholy expression, is inclined tenderly towards the Child whom she holds in her right arm. He is trying to escape from this embrace

Wood. Height, 20½ inches; Width, 16 inches.

In the collection of Sir Joseph Duveen, New York.

Formerly in the collection of Count Niccolo d'Attimis Maniago, Casa Maniago, Spilimbergo, Lombardy.



[45.]

BARTOLOMMEO VENETO

[*Venetian School, circa 1480-1555*]

Portrait of a Youth

BARTOLOMMEO VENETO

[Venetian School, circa 1480-1555]

Portrait of a Youth

BARTOLOMMEO VENEZIANO, or VENETO, was a pupil of Giovanni Bellini, whose influence can be seen in his early representations of the Madonna and Child, such as the one in the collection of the Conte Doria at Venice, dated 1502, and another at Bergamo, dated 1505. In 1506-1508, Bartolommeo worked at Ferrara for Lucrezia Borgia. After 1510 he worked in Milan, which fact is proved by the two portraits of Maximilian Sforza, both dated 1512, in the collection of Captain Holford, England, and Mr. Henry Goldman, New York. Under the stimulus of Leonardo da Vinci, Bartolommeo painted a series of female heads, among which the so-called "Jewess" in the Melzi collection at Milan, the "Courtesan" of the Städel Institute at Frankfurt, the "Herodias with the Head of the Baptist" at Dresden, and the "Head of a Young Girl" in the Louvre, are the most characteristic. His last dated portrait is in the Uffizi and bears the date 1555; he is supposed to have died about then, probably in Lombardy where he lived.



BUST portrait of a young man with clear-cut features, face turned three-quarters to the left. The eyes are set rather apart and looking at the observer. The nose is straight and prominent, the mouth firm with sensuous lips, the chin is square and slightly indented. The very dark hair is parted in the centre of the forehead and, hanging low over the eyebrows, falls in slight waves to his shoulders. He wears a black velvet cap with a medallion in front; a white shirt of a soft fabric, closely gathered into an embroidered band which forms a square opening at the neck. Over the shirt a salmon-coloured doublet is held together with two simple clasps. Both shoulders are covered by a dark brown cloak, which is drawn across the breast from right to left. The background is of bright blue.

Canvas. Height, 16½ inches; Width, 12¾ inches.

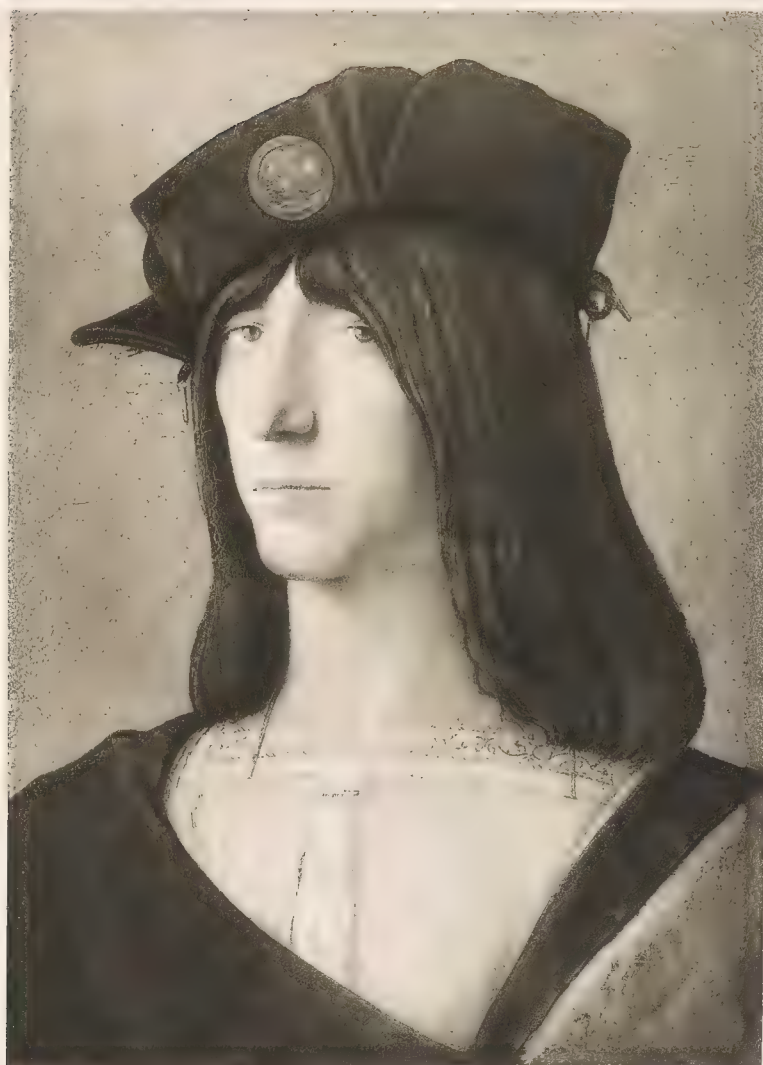
In the collection of Mr. James Parmelee, Washington, D. C.

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The young man represented was possibly a member of the household of Maximilian Sforza. According to Mr. Berenson it was painted not long after the Holford Head of 1512.

The medallion in the cap shows an allegorical device. It is after a medal by Andrea Briosco, called Riccio (1470-1532), representing "Fortune and Virtue," and is described and illustrated by Emile Molinier in "Les Plaquettes," Paris, 1886, Vol. I, p. 173.



[46.]

TITIAN (Tiziano Vecellio)

[*Venetian School*, 1477?-1576]

The Toilet of Venus

(KNOWN AS "LAURA DE' DIANTI AND ALFONSO D'ESTE")


TITIAN (Tiziano Vecellio)

[Venetian School, 1477?-1576]

The Toilet of Venus

(KNOWN AS "LAURA DE' DIANTI AND ALFONSO D'ESTE")

TIZIANO VECELLIO was born at Pieve di Cadore in 1477. At about ten years of age he was sent to Venice, where he became a pupil of Giovanni Bellini. There he may have met Giorgione who, though not the elder, was perhaps the more precocious youth of the two. In 1507 the two painters were associated in decorating with frescoes the exterior of the Fondaco dei Tedeschi. In 1511 Titian executed three frescoes in the Scuola del Santo at Padua. In 1516 he painted the "Assumption of the Virgin" for the Santa Maria dei Frari; in 1528 "St. Peter Martyr," for San Giovanni e Paolo. After 1530 he executed several commissions for Federigo Gonzaga, Pope Paul III, and especially for the Emperor Charles V. After the abdication of Charles V, Titian found as great a patron in Philip II of Spain. He died at the age of 99 years, carried off by the plague on the 17th of August, 1576.

 YOUNG and beautiful woman, shown to the waist, and nude, is standing behind a green-covered table, her head bent to the right. Her long blond hair is parted, one-half of which falls in front, over her right shoulder, and is held with her right hand. Her left hand is placed upon a small crystal perfume bottle which lies upon the table. On this hand she wears a ring; another ring lies on the table near the bottle. She

wears a transparent white scarf which has fallen off her shoulders and which she holds in place with both arms. The lower part of the left arm is covered with a pale red shawl. A cavalier clothed in a bright red doublet stands near her to the left and holds a mirror out to her in which she may see her image. He is looking at her and leans his left hand upon her shoulder. He has a dark complexion, bushy curly hair, and full beard. At his hip can be seen the hilt of his sword. The background to the right shows a mass of tufted trees, and to the left a hilly landscape in the distance and a misty sky.

Canvas. Height, 35¾ inches; Width, 31½ inches.

In the collection of Mr. Henry Goldman, New York.

Originally in the collection of the Benacose family of Ferrara, passing afterwards into that of Count Leopold Cicognara at Ferrara, who sold it to Lord Stewart in 1816.

Later in the collections of Count de Pourtalès-Gorgier, Paris; and Baron Michel Lazzaroni, Paris.

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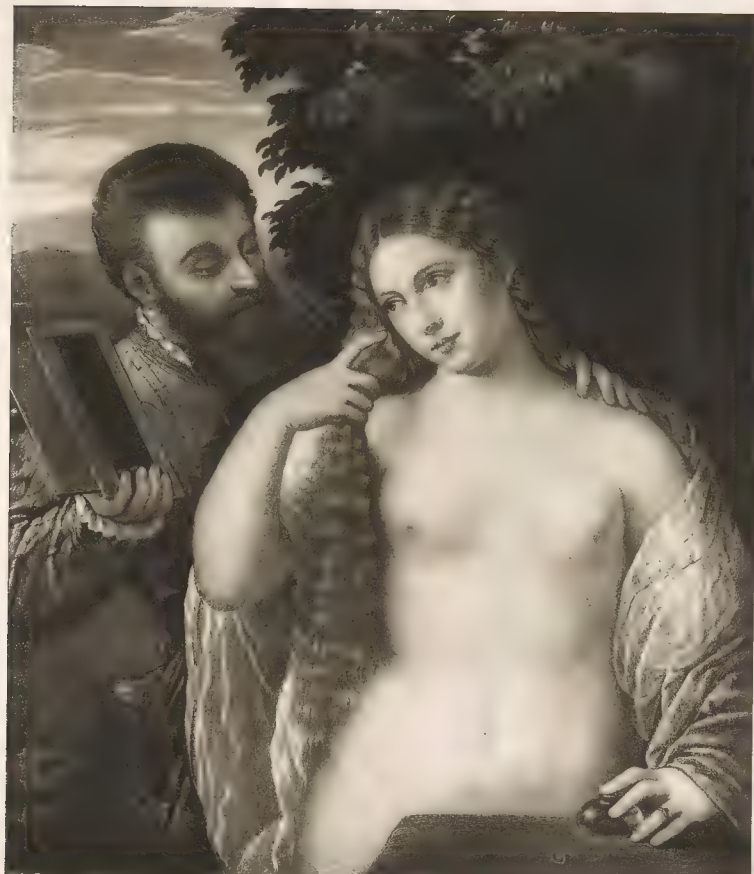
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[47.]

TITIAN (Tiziano Vecellio)

[*Venetian School*, 1477?-1576]

Portrait of a Merchant

TITIAN (Tiziano Vecellio)

[Venetian School, 1477?-1576]

Portrait of a Merchant

TIZIANO VECELLIO was born at Pieve di Cadore in 1477. At about ten years of age he was sent to Venice, where he became a pupil of Giovanni Bellini. There he may have met Giorgione who, though not the elder, was perhaps the more precocious youth of the two. In 1507 the two painters were associated in decorating with frescoes the exterior of the Fondaco dei Tedeschi. In 1511 Titian executed three frescoes in the Scuola del Santo at Padua. In 1516 he painted the "Assumption of the Virgin" for the Santa Maria dei Frari; in 1528 "St. Peter Martyr," for San Giovanni e Paolo. After 1530 he executed several commissions for Federigo Gonzaga, Pope Paul III, and especially for the Emperor Charles V. After the abdication of Charles V, Titian found as great a patron in Philip II of Spain. He died at the age of 99 years, carried off by the plague on the 17th of August, 1576.

BEHIND a stone parapet, upon which rests a book, is seen the bust of a man turned three-quarters to the left. His black coat is open at the throat and a white shirt with fine folds is seen underneath. His dark brown hair falls upon his shoulders. His head, turned in the same direction as the body, is slightly elevated and a look of stern resolution is seen in his glance, the pupils of the eyes being fixed directly upon the observer. To emphasize the intention the right hand, tightly clasping a purse, is resting upon the book before him. The figure throws a dark shadow on the stone wall to the right which forms the background. To the left is a window through which is seen the Fondaco dei Tedeschi on the Grand Canal, beneath a light blue sky which changes into a silvery yellowish tone on the horizon.

Canvas. Height, 30 inches; Width, 25 inches.

In the collection of Mr. Henry Goldman, New York.

Formerly in the collections of Henry Doetsch, London; and Lord Rochdale, Beechwood Hall, Rochdale, Lancashire.

Exhibited at the Burlington Fine Arts Club Exhibition, 1905, No. 41.

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The person represented in the picture was very likely a merchant who had some connection with German trade in Venice, as in the background the Fondaco dei Tedeschi seems to be depicted. Also the purse in his hand seems to point to this profession.



[48.]

GIOVANNI BATTISTA MORONI

[*Brescian School, 1520-1578*]

Titian's Schoolmaster

GIOVANNI BATTISTA MORONI

[Brescian School, 1520-1578]

Titian's Schoolmaster

GIOVANNI BATTISTA MORONI, born at Bondo in Bergamo, between 1520 and 1525, was a pupil of Alessandro Bonvicino, called Il Moretto di Brescia whom he even surpassed as a portrait painter. He was largely influenced by Lorenzo Lotto and Titian, in fact, it is reported that Titian advised the Bergamasque nobility who came to him to go to their countryman for a true portrait. Moroni resided mainly at Bergamo, where his works are still numerous. Van Dyck was considerably influenced by him. He died at Bergamo, 5 February, 1578.

He sits sideways to the left, with his left arm extended along the arm of his chair, the hand curving over its rounded end, a small jewelled ring on the little finger. His body is thrown back and, like the head, is seen almost facing the spectator. It would seem indeed that, while sitting in profile reading, he had turned suddenly with his lively face and kindly intelligent eyes to look up at some one who had pleasantly interrupted him, marking the place in his book with the index finger. He is a man between fifty and sixty with closely-cropped hair and pointed beard, an intellectual forehead, strong nose and mouth round which a smile seems to hover. Except for a white linen collar he is dressed in black. The background is grey.

Canvas. Height, 38 inches; Width, 29½ inches.

In the collection of Mr. Joseph Widener, Lynnewood Hall, Elkins Park, Penn.

From the collections of the Duke of Sutherland, Stafford House, London; and the Duke of Borghese, Rome.

Exhibited at the Royal Academy Exhibition of Old Masters in 1871, and again in 1893.

Engraved by JAMES FITTLER (1758-1822) in 1813, and by PELTRO WILLIAM TOMKINS (1760-1840), in "The Stafford Gallery." Vol. I. London, 1818. Plate 14.

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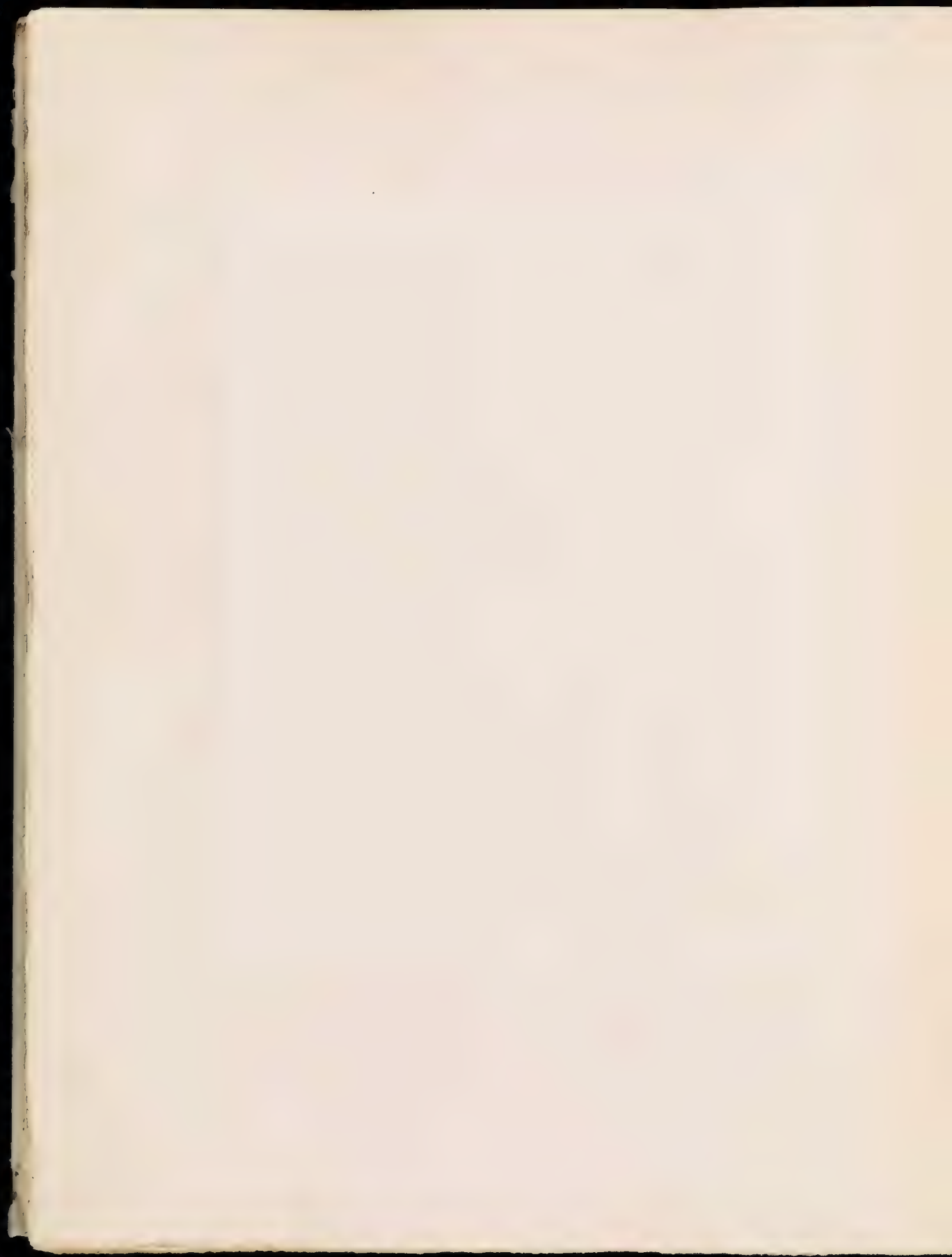
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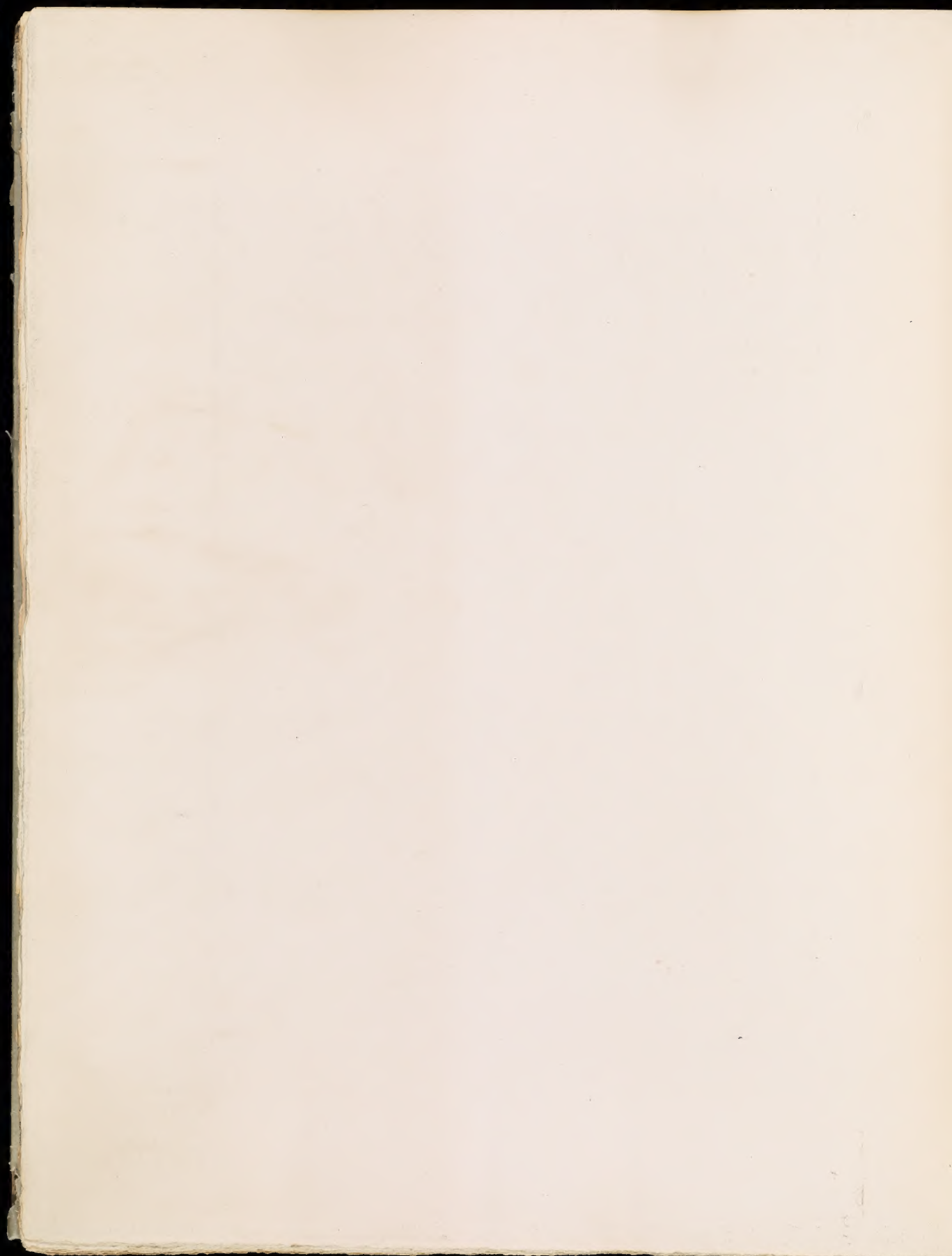
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